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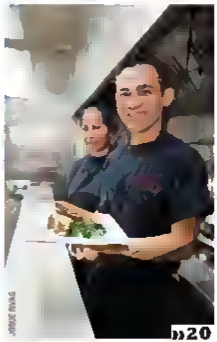
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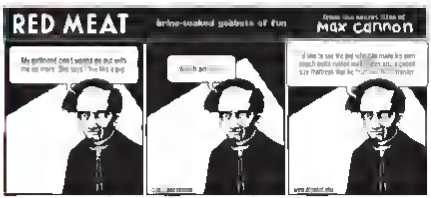

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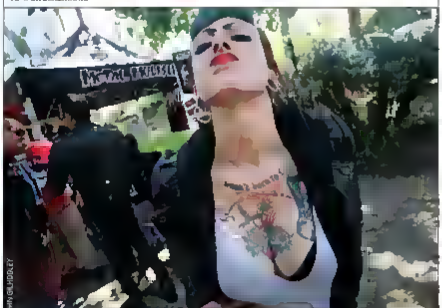

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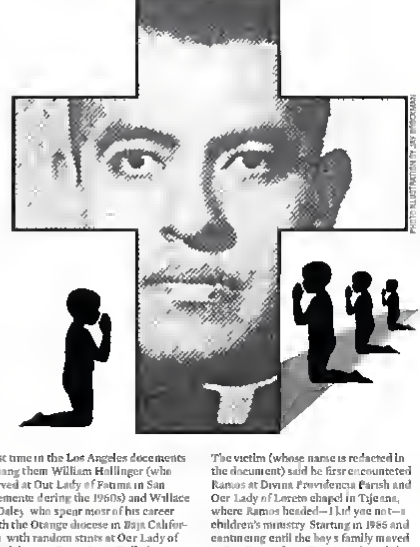
Perpetual Pedo-Priest Parade!

Documents released by the Archdiocese of Los Angeles shows again how the Orange diocese is still not telling the full story of its sex-abuse scandal

BY GUSTAVO ARELLANO



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Over the past month, Southern Californians have largely turned their backs in communal revulsion at former Archdiocese of Los Angeles Cardinal Roger Mahony. The outcry emerged after a judge forced the archdiocese to release tens of thousands of pages of once-secret priestly personnel files that told in exacting detail how Mahony and his cronies tried to shield pedophile priests from the law during his career because of his inactions, Mahony is now largely exiled from church life; his name forever tainted in any future analyses of his career.

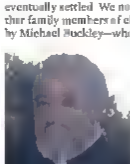
Of course, the vile revelations are nothing new to longtime watchers of the Catholic Church—indeed, some of the breathless tales heralded by major media outlets as exclusives have circulated in the Catholic and alternative press for more than a decade. But the episode at least shows that members of the public will attack the church hierarchy once damning evidence is shoved in their faces. So there's hope that another major Catholic figure will emerge with his reputation in further tatters after the LA document dump: former Diocese of Orange Bishop Ted D. Brown.

He retired quietly late last year per Vatican rule requiring bishops to step down at age 75, and successor Kevin W. Vann has gamely tried to have OC's 1.2 million Catholics remember Brown for his last-minute purchase of the former Crystal Cathedral (to be renamed Christ Cathedral) in 2011 instead of the $100 million plus in sex-abuse settlements Brown had to sign off on during his term. But while the LA Archdiocese published almost all of its pedo-priests files on its website (it took a judge to do this, but still), it's more than Brown ever did. When asked in 2005 if he'd publicly publish Diocese of Orange pedo-priests files that a judge forced him to hand over to lawyers, Brown flat out refused and didn't bother giving a reason for the secrecy.

I'm sure Brown isn't too happy with the LA archdiocese's imperfect move toward transparency either. Those files reveal that during Brown's reign, the Orange diocese learned of multiple cases of pedophile priests who terrorized children in county pews—and Brown never told parishioners.

Technically he didn't have to. The local revelations unearthed in the LA archdiocese files dealt with pedo-priests back when the Archdiocese of Los Angeles had jurisdiction over Orange County (the Orange diocese wouldn't be created until 1976) which meant that Brown didn't have responsibility in the new cases. But this strict interpretation of canon law proves again how calculating and heartless His Excellency was. For Brown, it was never about making OC churches safe from pedo-priests or seeking justice—it was all about maintaining his reputation.

The revelations in the docs dump won't be fully known for weeks, as sex-abuse survivors and their lawyers sift through mountains of pages. But the new pedo-protector evidence is already piling up against Brown and his hierarchy. We now know, for instance, that Orange officials ignored the suggestion by LA archdiocesan officials that they remove from ministry John Caffidi, a legendary priest among county Latinos, after they received a "credible" allegation that Mahony eventually settled. We now also know that family members of children abused by Michael Buckley—who ministered at Immaculate Heart of Mary in Santa Ana in the 1970s before leaving for Los Angeles—had brought him "to the attention of the church bishops in Orange [County] over the years," according to notes in Buckley's files, but that Orange diocese leaders never helped on the matter. And we now also know about Lynn Caffoe, one of Los Angeles' most notorious pedophilic priests who started his raping career at St. Callistus in Garden Grove during the 1950s. In 2002, the Orange diocese received an anonymous call from someone claiming Caffoe had abused him while at St. Callistus, at a time when pedo-priests were in the national spotlight because of the Archdiocese of Boston sex-abuse scandal.



ELEUTERIO RAMOS

Did Brown reveal any of these cases upon discovering them, or include the names of Caffidi, Buckley or Caffoe on any of the lists of Orange diocese pedo-priests he published to much self-congratulation in 2003 and 2004? Nope.

Other pedo-priests who ministered in Orange County were revealed for the first time in the Los Angeles documents among them William Hallinger (who served at Our Lady of Fatima in San Clemente during the 1960s) and Wallace J. Daley, who spent most of his career with the Orange diocese in Baja California with random stints at Our Lady of Guadalupe in Santa Ana's Delhi barrio, Mission San Juan Capistrano and Costa Mesa's St. Joachim. But the worst case, unsurprisingly, involves a priest familiar to readers of the *Weekly*: Eleuterio Ramos, the most notorious pedo-priest in the history of the Orange diocese. More sex-abuse lawsuits have been settled against Ramos—whom diocesan officials moved across Orange County parishes during the 1970s and 1980s for his raping ways—than anyone else, but the biggest mystery surrounding Ramos involved his last stop: Tijuana, where church officials dumped him in the mid-1980s after he admitted to molesting a boy while at St. Anthony Claret in Anaheim.

The Orange diocese's voluminous personnel files on Ramos (more than 1,000 pages) makes no mention of any victims based down there (although those files did reveal Ramos liked to take OC children to Tijuana to get gang-raped) and of the dozens of people who filed lawsuits against Ramos and the diocese of Orange and Los Angeles (where Ramos previously served), not one ever alleged he or she was from Ramos' Tijuana parish. But LA archdiocese records unearthed for the first time a Ramos victim from down there.

In Ramos' LA file is a 2004 memorandum from the Diocese of San Bernardino that details a meeting church leaders had with a man who claimed Ramos had molested him at a cabin in Crestline. The victim (whose name is redacted in the document) said he first encountered Ramos at Divina Providencia Parish and Our Lady of Loreto chapel in Tijuana, where Ramos headed—I kid you not—a children's ministry. Starting in 1985 and continuing until the boy's family moved to San Bernardino, Ramos molested the child repeatedly—at Crestline, at hotels near Disneyland in Los Angeles and in Tijuana itself. In 2003, when stories about Ramos' depravity first hit Southern California newspapers, the victim's family asked him if Ramos—who was a "good family friend"—had ever molested him; the victim denied it. The victim didn't want to tell his family because he was according to the notes of the meeting, "fearful of his mother's reaction to his abuse since he recalls that his mother would frequently encourage her son to take private overnight trips with Father Ramos [e.g., the Crestline, Disneyland and Universal Studios trips]."

San Bernardino diocese officials promised the victim they'd report his abuse, as they had of Ramos to the police, but no record exists of this. And there has definitely never been any effort by the Orange diocese to alert parishioners in Orange County, let alone Divina Providencia and Our Lady of Loreto, about Ramos' past, or that they dumped Ramos there because he was a child fiddler. Chillingly, Ramos' Tijuana victim asked San Bernardino officials a simple question neither they nor Orange officials ever answered: "Was Father Ramos transferred to Tijuana because of his past abusive history in the [Orange diocese]?"

Hecka yah, Brownie!

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¡ask a mexican!»

» GUSTAVO ARELLANO

DEAR MEXICAN. You mentioned in the past that your dad is against illegal immigration but that's a voice you never hear. Why aren't the legal immigrants and legal aliens "vocally outraged" about the illegals who drive down wages, drive up housing prices, use government services, give all immigrants a bad name and are on the verge of getting amnesty for cutting in line? The illegal immigrant has very little affect on my life but seems to have a huge impact on the legal immigrant.

My Best Friend is Half-Mexican

DEAR *GABACHO*: You don't hear the voices of legal immigrants in the illegal immigration debate? Republicans hot three tokens out all the time—look at Marco Rubio. Plus? I can dispel one every single point of yours—just buy my book for details! Finally? You say illegals have "very little affect" on your life, yet you took the time to rant while using legal immigrants as your cover to do so. That's like saying you're concerned for the Mexican jail bird when complaining to management about how smelly your co-workers' cocos stinks.

DEAR MEXICAN. I'm an American girl who works at a diner with a lot of very attractive young Mexican men. Most are from the countryside, and only two claim to have been to a large city before moving here. I was constantly catcalled, whistled and winked at by everyone (including the boy whose attention I've been trying to get) until one of our cooks (and his friend) told everyone to stay still and that "*ella es MI novia*." He showers me with unwanted gifts and continually tries to walk me home from work, even though he lives in the other direction. I've been firm, but he still won't back down. He tells me he's the only man from Mexico that I'll meet who won't ever cheat on me or try to control me (I am very independent) that any other man from Mexico would not see a problem with sleeping around and that it is romantic to continue to court and wait for a young woman even if she says no—so I should stop trying to stop him. He also sees no problem with our 11 year age gap.

My Spanish is quite good, but my understanding of the culture is minimal at best. I understand that the culture is still very macho, especially in the countryside as I've tried to learn more about it. Everything I look up or hear is about how all Mexican men cheat, even though I know this is not true. Could you please explain this gap between our cultures? Is it truly acceptable to cheat as one's special other? Why is it romantic to drive a woman crazy?

Lost in the Gap

DEAR *GABACHA*. What you're describing is the culture of *pretender*, the Mexican courtship ritual in which the man is supposed to suffer at the cold shoulder (connected to the heaving bosoms) of his beloved for a long time, as best exemplified in the song "La Enamorada" or the Mario Filiz Pedro Armendariz classic movie *Enamorada*. Just roll with it! And be glad he hasn't brought back another Mexican courtship ritual—kidnapping.

ASK THE MEXICAN
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» ANONYMOUS

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DOS AUL

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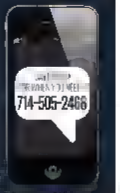

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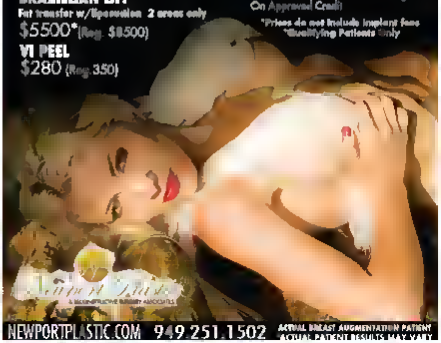

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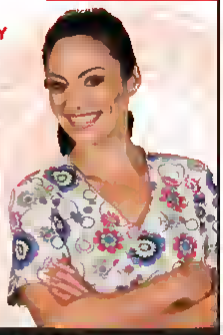

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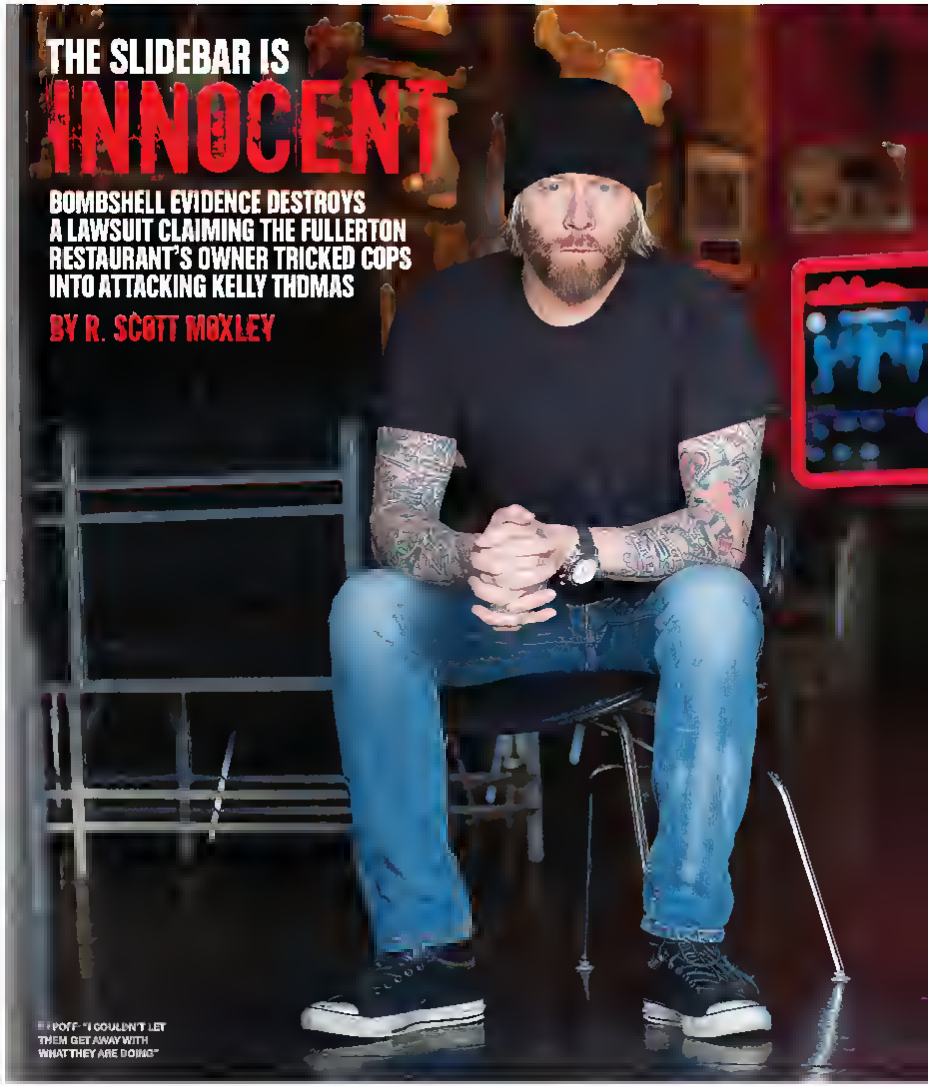
THE SLIDEBAR IS INNOCENT

BOMBSHELL EVIDENCE DESTROYS A LAWSUIT CLAIMING THE FULLERTON RESTAURANT'S OWNER TRICKED COPS INTO ATTACKING KELLY THOMAS

BY R. SCOTT MOXLEY



POFF "I COULDN'T LET THEM GET AWAY WITH WHAT THEY ARE DOING"

Last June, a 30-year security guard shocked Southern California by announcing he could prove a criminal conspiracy led to the fatal beating of a homeless, schizophrenic man by a group of Fullerton police cops on July 5, 2011. Michael Reeves filed a lawsuit in Orange County Superior Court, and then held a press conference at his lawyers' Playa del Rey offices where he told reporters he'd been fired as a front-door bouncer at Fullerton's Slidebar Rock N' Roll Kitchen as wrongful retaliation for not agreeing to keep a dark secret about the death of Kelly Thomas. According to Reeves, Slidebar employees were aware of a standing order by owner Jeremy Popoff to do "anything necessary"—including commit a crime, to lure police to the establishment in hopes of removing the often-unkempt, pesky Thomas from the nearby curbs and sidewalks, as well as the customers' parking lot.

Reeves claimed he witnessed Slidebar manager Jeannette DeMarco execute Popoff's alleged orders on the night of Thomas' beating when she called 911 and concocted a brazen lie—that Thomas was "breaking into cars" in the parking lot—to summon officers to the scene. What happened next will scar Fullerton for years to come. Within 50 yards of Slidebar's entrance, a group of cops savagely pummeled the unarmed, petite Thomas until the 37-year-old permanently lost consciousness. Then, the officers stood victorious over his bloody, mutilated body and demanded paramedics treat their minor scratches before they rendered life-saving measures to the victim. » CONTINUED ON PAGE 12

THE FIRED BOUNCER BEGAN HIS LAWSUIT DEPOSITION CONFIDENT (TOP); HE WAS ON THE VERGE OF A $6 MILLION PAYDAY BUT AFTER HE WAS CONFRONTED WITH VIDEO EVIDENCE THAT WRECKED HIS CASE (MIDDLE), HE LOST HIS COOL (BOTTOM).

"WE HAVE [REEVES] ON VIDEOTAPE DURING THIS ALLEGED TIME THAT KELLY THOMAS WALKS BY AND SO FORTH," SAID DUDIN. "KNOWING THAT YOU'RE ABOUT TO SEE THAT, IS THERE ANYTHING YOU'D LIKE TO CHANGE ABOUT YOUR SWORN TESTIMONY GIVEN UNDER PENALTY OF PERJURY TODAY?"

THE SLIDEBAR IS INNOCENT

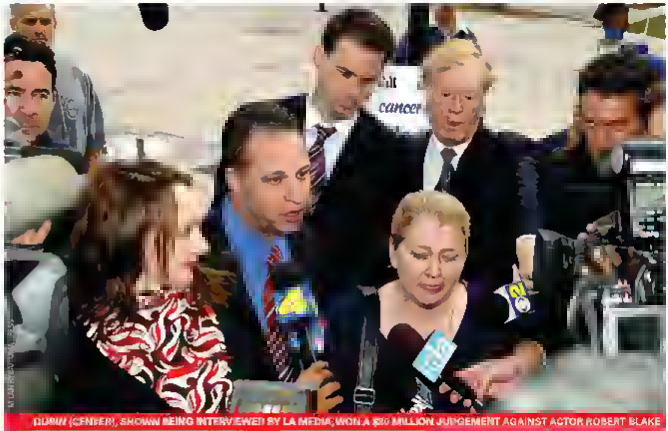
Because police officials pretended the incident had been remote, news of the shocking death was tardy. Weeks later Friends for Fullerton's Future, a blog run by local businessman Tony Bushala, published a photograph of Thomas' gruesomely disfigured post-beating face. The photo helped spark international news coverage of the man and arguably the biggest public outrage Fullerton has ever witnessed. For months in late 2011 and early 2012, hundreds of planned marrying citizens—from middle school students to grannies—protested every weekend against police brutality outside the police department headquarters. The intensity of the anger prompted cops involved in the killing to go into hiding.

It was in that highly charged environment that Reeves unveiled his allegation that Slidebar was responsible for Thomas' demise, and as one of his lawyers declared: "He was tormented for doing the right thing"—refusing to keep Popoff's secret. The assertion caused protesters to launch an anti-Slidebar campaign with rallies designed to discourage potential patrons from entering the restaurant. One of the protesters' signs read "Slidebar = Cops – Murder 1." According to Popoff the hostile sentiments succeeded in wrecking the restaurant's popularity.

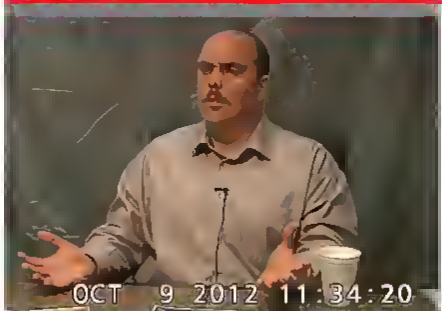
But if the campaign against Slidebar was well intentioned, it was also, it turns out, misguided. The *Weekly* has learned that Reeves, a Huntington Beach resident isn't a heroin casualty in the Thomas scandal. Evidence shows the former bouncer's story is a fiction of his imagination and a likely shameless arrest pro capitalize on Thomas' tragic death with an unearned, multimillion-dollar windfall from a dubious lawsuit.

Irvine's Eric J. Dubin is one of Orange County's best civil lawyers. Though he has routinely appeared on national network news shows for his legal expertise, he doesn't always enjoy the celebrity status afforded to older (and, frankly, less skillful) members of the local bar. His accomplishments include defeating Robert Blake's high-priced legal team to win a $30 million judgment in the murder of the Hollywood actor's wife, Bonny Lee Bakley. The Michigan native who graduated from college in Arizona in 1985 also successfully sued Rose Hills Memorial Park in Los Angeles for botching funerals by losing corpses, then displaying the wrong ones to horrified, grieving family members.

In the legal showdown over the Slidebar's alleged role in the Thomas case, Reeves hired Solomon, Saltsman & Jamieson, an acclaimed firm known for representing Indian casinos and gambling interests, as well as obtaining state alcoholic beverage licenses. The firm's top partners, Stephen Warren Solomon and Ralph B. Saltsman, are considered multitalented "super lawyers." They also produce a cable TV show, *Cheap Eats*, about affordable meals in L.A.



DUBIN (CENTER), SHOWN BEING INTERVIEWED BY LA MEDIA, WON A $30 MILLION JUDGEMENT AGAINST ACTOR ROBERT BLAKE



REEVES ENDED HIS DEPOSITION PREMATURELY WHEN HIS CASE FELL APART

Popoff abuse Dubin, and he doesn't regret it. In the first three months of Reeves' lawsuit, the lawyer noted in court records, he found proof that the ex-bouncer's story, while loaded with seemingly supportive details, was "blatantly false" and a "possible murder" attempt. "[Reeves] has created an entire lawsuit based on false statements and groundless legal rhetoric [and] cut and pasted from blogs surrounding the highly publicized Kelly Thomas murder case," Dubin declared in a September 2012 filing.

The following month, Reeves—who cleaned up the bearded biker look he maintained at Slidebar in exchange for a beige, buttoned-up shirt—sat for an eight-hour deposition in Dubin's office. For the first seven hours, he confidently answered questions about what happened during his shift the night Thomas was beaten and how he was retaliated against for not agreeing to cover up the restaurant's role in the death. His unambiguous story was this:

He arrived at Slidebar at 8 p.m., retrieved a driver's-license scanner from DeMarco in the office inside the restaurant, then returned to the entrance to set up the podium at which he checked arriving customers' IDs. Within a minute, DeMarco came from the office and stood close beside him to his left. For the next six minutes, the two of them watched a shirtless Thomas pacing back and forth in front of Slidebar and picking up cigarette butts in the nearby parking lot. The homeless man was not aggressive between vehicles, attempting to break into them or committing any crime. From the parking lot, Thomas stopped occasionally to watch the Slidebar's outdoor TVs. Nevertheless, the manager declared that she "was going to take care" of him.

"Jeanette said she was going to call the police," said Reeves. "I told her not

» CONTINUED ON PAGE 14

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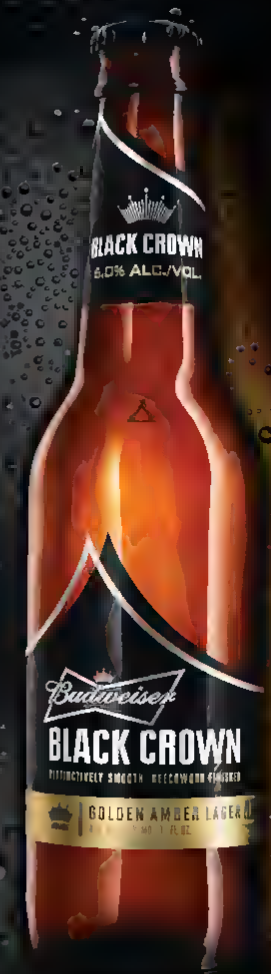

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THE SLIDEBAR IS INNOCENT

ta, that he would leave. He was just picking up cigarette butts and like he'd always done—meander away. She said 'No, he's breaking into cars. I'm going to call the police.' I said 'No, he's not breaking into cars.'"

DeMarco then asked Reeves for the number to Fullerton police dispatch. He supplied it; she lit a cigarette, walked 5 feet away to the other side of the entrance gate and made the deceitful call claiming she'd witnessed Thomas trying to break into cars. Nobody else was around, but the bouncer heard every word she uttered to the dispatcher.

"Jeanette made the phone call where she falsely accused [Thomas] of breaking into cars," said Reeves. "The police arrived within minutes. The police beat him to death. . . . I believe the phone call was made to make it sound like he was armed and dangerous—a man committing a crime."

That was Reeves' version of events—assertions that Dubin made him repeat over and over during the deposition. The lawyer asked if it were possible he'd mistaken the details of the night of Thomas' beating with another night. Without hesitation, the bouncer shook his head and replied "No," according to a videotape of the interview.

"She was standing next to me, and we were both looking at the same vantage point of Kelly Thomas," said Reeves. "And that's why I believe it to have been a false police report."

Dubin pressed again, asking him if he'd change his story—if, in fact, DeMarco never stood beside him that night before calling police and if almost all the other key details didn't happen. The questions visibly rocked Reeves. After a pause, he replied, "I don't know how to answer that."

On the night of Thomas' beating, Slidebar had two surveillance cameras posted in the vicinity of the restaurant's entrance: one behind and above the bouncer's station, and a second one near the roof. Reeves was not aware of the second camera, and according to his testimony, he underestimated the view range of the camera above his station.

Dubin, who worked in cooperation with Slidebar attorney Steven A. Polk during the deposition, handed the bouncer a photographic still from video taken in the minutes surrounding the call to police. The image undermined the crux of Reeves' story: that DeMarco had been standing with him watching Thomas, that they had discussed Thomas' conduct, and that he'd heard her call to the police. He studied the photograph—he is standing alone, with his manager nowhere in sight—and said "Uh. I was always told out of eye, out of video, didn't go past the, um, didn't go out into the street."

Popoff's attorney asked Reeves if he would like to change his testimony if confronted with videotape of the events leading up to Thomas' killing. The bouncer didn't say a word. He licked his lips, turned toward his lawyer Ryan Knell with Solomon Saltsman & Jamieson, and asked, "May I speak to my counsel?"

Dubin refused, and Reeves then complained he didn't understand the question.

"I'll represent to you that we have you on videotape during this alleged time that Kelly Thomas walks by and so forth," said Dubin. "Knowing that you're about to see that, is there anything you'd like to change about your sworn testimony given under penalty of perjury today?"

Reeves looked defiant. Long gone was his earlier confidence. With a solemn face, he explained, "If I'm on tape with any body surrounding me, the traumatic event has caused me to forget."

Before Dubin could proceed, Knell rescued his client by calling for a break. When the deposition resumed, the bouncer saw footage that eviscerated his version of events in several critical ways, including:

• DeMarco never stood next to him at the podium; the two couldn't have, as he insisted, watched Thomas together for six consecutive minutes before the call to Fullerton PD.

• Contrary to Reeves' story, he couldn't have known what DeMarco observed about Thomas' activities in the parking lot or that she fabricated anything, while the bouncer was busy looking in the opposite direction from Thomas, dealing with arriving customers and chatting with co-workers. DeMarco is seen emerging not from inside the restaurant but from the section of the parking lot where Thomas roamed.

• Thomas wasn't pacing back and forth, stopping only for discarded cigarette butts and to watch television as Reeves claimed but was rather zigzagging through rows of cars, as DeMarco reported.

• Given the substantial distance between himself and DeMarco when she emerged onscreen, already on her cell phone with police, Reeves couldn't have supplied her the number for dispatch, argued with her to not make the call or protested her action immediately afterward, as he claimed.

When Dubin was done showing him the videos, Reeves declared himself "confused." He then suggested the footage might not be genuine. But the attorney vouched "as an officer of the court" that the time-stamped videos documented the precise minutes leading up to Thomas' beating. He re-asked the bouncer if he wanted to match his story to the visual evidence.

"I'm standing with my testimony," said Reeves, who also learned that phone records undermined his assertion that DeMarco had only made one call during the period. In fact, as Dubin pointed out, the manager had also called her husband from the parking lot when she observed Thomas.

Reeves eventually grew so frustrated with Dubin's dissection of his story that he accused him of being too confrontational, tossed his microphone on the table, and prematurely ended the deposition by walking out and refusing to return.

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Reeves' credibility has issues other than the videos. In his lawsuit, he claims he was fired from Slideluxe two months after Jim Thomas billing "in furtherance of a conspiracy between Popoff and his managers to prevent and dissuade anyone from providing information to law-enforcement agencies." Not only had the bouncer already spoken to the DA investigator before his firing but also DeMarco had arranged the interview by supplying Reeves' contact information.

During the deposition, Dubin asked the bouncer, "Did anybody ever tell you not to speak to the DA?"

"No," replied Reeves, who was also interviewed by the FBI and as in the interview with the DA never claimed that DeMarco lied in her call to police.

In the lawsuit, the bouncer also insisted he immediately confronted DeMarco for filing a false report on the night of the incident and refused to remain silent with his co-workers in a sobbin act of honesty, for Thomas' summary. But in his deposition, Reeves changed that story. He told Dubin he remained quiet for weeks because he didn't want to risk his job.

But according to Popoff and a state judge, Reeves' firing had nothing to do with Thomas. The bouncer violated company policy by allowing three inebriated women bank inside the restaurant through a side entrance after a manager had ordered them tossed out; afterward never given the opportunity to "bring that up," he explained. "The judge wouldn't allow me."

Yet, according to an audio recording of the hearing obtained by the *Weekly* Reeves had multiple opportunities to raise the Thomas incident as the cause of his dismissal—but didn't.

Instead, he spent all of his allotted time during the 24-minute hearing complaining he should have been allowed to override a manager's decision to boot the three drunken women and to argue with management in front of customers. The judge repeatedly asked him if he wanted to confront DeMarco, who was on the line about any other issues. Each time, Reeves said, "No."

About seven months after his unemployment benefits appeal failed Reeves couldn't keep a job elsewhere. He found himself in what he admits is a "depressing" situation, living off handouts from relatives. That's when Reeves, who earned $12 per hour at Slideluxe, filed his lawsuit demanding $4 million for lost wages and emotional distress.

After the disastrous deposition Reeves' lawyers refused to back down. They filed an amended complaint that fixed several errors and added a new allegation. That fired bouncer is entitled to damages because his now claims Popoff twisted the ends of his handlebar mustache, and that trauma from that alleged

"[REEVES' LAWYERS] ATTACHED A COVER LETTER THAT SAID THEY WERE GOING TO FILE A LAWSUIT IF I DIDN'T PAY THEM MONEY," POPOFF RECALLED. "I REFUSED. . . . IF I WERE SMARTER, MAYBE I WOULD HAVE PAID THEM TO GO AWAY AT THE BEGINNING."

Reeves caused a scene in front of dining customers when he was involuntarily relieved of his shift.

In paperwork documenting his official firing the next day Reeves confirmed the side-entrance incident and in a section in which he was allowed to vent in his own writing, he had his first chance to document he was being fired because he refused to remain silent about DeMarco's police call. He declared at his deposition that he had exposed the retaliation in the paperwork. Dubin handed him a copy Reeves nodded in and admitted "I was wrong." He admitted the central claim of his eventual lawsuit because, he explained, he'd been "flustered."

Still later when he sought state unemployment benefits before filing his lawsuit, he didn't raise the call and retaliation claim either. During a telephonic appeal hearing of the denial of benefits Reeves failed to tell a judge considering the merits of his firing about his alleged confrontation with DeMarco over the Thomas call. She upheld Popoff's declaration that the bouncer had been fired for "insubordination" over the side-entrance incident.

During the October 2012 deposition, Dubin asked Reeves why he didn't tell the unemployment judge he was fired for refusing Popoff's alleged anti-Thomas conspiracy cover-up demands. "I was contact is contributing to his emotional inability to work.

"It's gotten ridiculous," said Dubin. "The videos are beyond conclusive that his story is a complete fabrication. This lawsuit is completely frivolous, and there's no justification for keeping this [case] going."

Efforts to interview Reeves about the discrepancies between his story and the videos were not successful by press time.

On a recent afternoon at his restaurant, Popoff is still incredulous about what it takes as Reeves' ongoing sham lawsuit. The accomplished vocalist/guitar player for Lit was out of town touring with his band—prepping for the release of their first album since 2004—when the fired bouncer's lawyers sent an unexpected notice of their lawsuit plans.

"They attached a cover letter that said they were going to file a lawsuit if I didn't pay them money," he recalled. "I refused and they've now put hundreds of thousands of dollars in business. If I were smarter, maybe I would have paid them to go away at the beginning."

Popoff—who'd been generous with the local homeless community prior to the point letting of Thomas by paying for meals and motel rooms—paused and shook his head. "But I couldn't let them get away with what they are doing."

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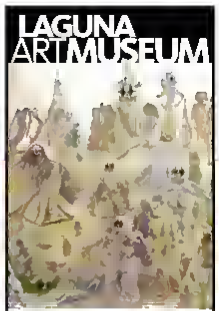
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fri/03/01

[CONCERT]

Spaced Out, Mate

Rhys Darby

Best known for his role as Murray Hewitt, band manager on the HBO series *Flight of the Conchords* (he played the same character in the BBC radio version of the show in 2004) Rhys Darby brings his standup to the Irvine Improv for a three-night special event. The New Zealand native spent 15 years as a standup comedian before making his film debut in *Yes Man* in 2008 he has since appeared in the films *Pirate Radio*, *Coming and Going* and *Levelheads* among others. His comedy routine is often described as a "sensational blend of sound effects, characterizations and askew observations." The busy funny guy has even published a novel *This Way to Spaceship* which debuted in 2012. Go find out what else he can do.

Rhys Darby at the Irvine Improv, 71 Fortuna Dr., Ste. 841, Irvine, (949) 854-5455, Irvine.improv.com. 8 & 10 p.m., 21+, $20–$22. —JESSICA FORD

[ART]

Art Al Fresco

DOWNTOWN FULLERTON ART WALK
THREE-YEAR ANNIVERSARY

It seems like just yesterday that Fullerton's first Downtown Art Walk came into our lives. With its birth came new rituals, and suddenly all our monthly first Fridays were spoken for. Rain or shine, all year long, we gathered, soaking up culture and making memories. Now our precious baby has finally surpassed her terrible twos and is celebrating the big three in a way more adult than your typical toddler. On Friday, the multiple venues featured in the monthly Downtown Fullerton Art Walk will convene at Fullerton Museum Plaza for a special event highlighting the city's ever-growing art community. The celebration will feature live dance and music performances, a beer-and-wine garden, interactive art and theater, live art demonstrations, a gourmet food-truck roundup and, hopefully, no clowns. Celebrate as the Fullerton Art Walk finally hits its stride.

Downtown Fullerton Art Walk Three-Year Anniversary at Fullerton Museum Plaza, East Wilshire Avenue and North Harbor Boulevard, Fullerton, 6–10 p.m. Free. —AMANDA PARSONS

sat/03/02

[SKATING]

ICE, ICE, BABY

Stars On Ice

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Many things are better on ice—cocktails, Disney injuries, Ted Haggard—but nothing's as good as *Stars On Ice*! And you're in luck—it's coming to the Honda Center! This figure-skating tour is subtitled *New* and *Then* and marks the final U.S. glide of skating celebrity and champion Kurt Browning. Yet the show's shining skater is Olympic Gold Medalist and champion of a bunch of other things Dorothy Hamill. Besides athletic accolades, she's also known for pioneering the "Hamill Camel," a camel spin that turns into a sit spin. Does it matter if you created a move when it's given that title? Regardless, she'll be Hamilll Cammingall over the ice. Joining her will be Ekaterina Gordeeva, Ilia Kulik, Jeanne Rochette, Ryan Bradley Sinead and John Kerr and Shawn Sawyer.

Stars On Ice at the Honda Center, 2695 E. Katella Ave., Anaheim, starsonice.com. 7:30 p.m. $25 and up. —IP HASTINGS

[THEATER]

Art of Seduction

The Graduate

Novelist Charles Webb's story of a naive college grad adrift in a sea of existential ennui who stumbles into a May-December shagging fest with one of his parents' alcoholic friends has for decades been the wet dream of millions of young American men eager to bed an attractive older woman. And while this version doesn't have our favorite Mrs. Robinson, Anne Bancroft, or even the past stage incarnations transmuted by Kathleen Turner, Lorraine Bracco, Morgan Fairchild and Linda Gray (who provided the actual leg for the infamous movie poster), it's still a timeless tale of soul-smashing, brushing filled with witty remarks and tawdry tumbles. Sure beats Anatomy 101.

The Graduate at Long Beach Playhouse, 5021 E. Anaheim St., Long Beach, (562) 494-1014, www.lbplayhouse.org, 8 p.m. Through March 30. $14–$24. —STACY DAVIES

sun/03/03

[SHOPPING]

Dawn Deals

The Groves Antique Market

Digging for treasure at the antique swap is like digging for treasure anywhere else—the first person on bended ground gets the good stuff, and that's why the Groves Antique Market gives you a chance to get up before the sun does on the first Sunday of every month. The difference here is you get to spend your morning in the Great Park, as opposed to other local swaps that make you root through boxes on the bottom floor of a Great Parking Garage. (Plus the Farmers' Market is near door if you want to have an even healthier experience.) Swap regulars—if you know which weekend is Pasadena and which is Veteran's Stadium without consulting a calendar, you're a regular—will probably spot a lot of familiar faces both vending and buying. But there are always those wild-card tables with say, that $300 blues LP on sale for $3. That right there is why we get there early.

The Groves Antique Market in the Great Park, 6950 Marine Way, Irvine; segp.org. 7 a.m. Free. —CHRIS ZIEGLER

[CONCERT]

Black-Belt Hip-Hop

METHOD MAN

Wu Tang are gonna play Coachella, so maybe this comparatively intimate evening with the Method Man is your last chance for months to see the Wu's first breakout artist somewhere sunscreen-an-t required. His debut album *Tical*, and a burst of guest appearances got him noticed worldwide, and he hustled that into an acting career that eventually led to the high highs—pun mandatory—of *The Wire* and *How High*, as well as the how-does-this-exist? art-corn *Method & Red*. Recently, he popped up sharing a song with the ferocious Freddie Gibbs on RZA's kung-fu fever-dream film *The Man With the Iron Fists*. Of his long-awaited new solo album, *Crystal Meth*, he has recently said, "I'm doing it at my own pace. Which is slow as shit!"

Method Man at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryorange.com. 8 p.m. $26. All ages. —CHRIS ZIEGLER

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mon/03/04

[CONCERT]

Tattoo You

Musink

Though it may not share the same level of hipster-dirigned prestige as Coachella, Musink Festival represents a high water mark for up-and-coming bands. This year's festival, which celebrates all things tattoo, will feature an impressive lineup of veterans from punk's glory days, including Bad Religion, Lag Wagon and Pennywise (with original singer Jim Lindberg). Tonight, the House of Blues hosts the first of a series of three Battle of the Bands events. The first-place winner gets to pick which day (Friday or Saturday) they play. Second place gets the other day, and third wins a cash prize and tickets to the festival. Sounds as though everybody's a winner.

Musink Battle of the Bands at the House of Blues, 1530 S. Disneyland Dr., Anaheim, (714) 778-2583, houseofblues.com. 7 p.m. $12.50–$30. —BRANDON FERGUSON

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tue/03/05

[CONCERT]

Straight Outta Vienna

Camera Lucida

Contrary to what the title of this event would have you believe, Camera Lucida has nothing to do with cameras—or even photography. Rather, it's a chamber quartet out of San Diego whose debut appearance at the Barclay is presented by the Philharmonia Society of Orange County. Tonight's show features said quartet rocking Brahms' Piano Quartet No. 1 in G Minor and No. 2 in A Major. The arrangements start out peacefully enough, but there are moments of unexpected intensity interspersed throughout that will sweep you to new heights if you let them.

Camera Lucida at the Irvine Barclay Theatre, 4242 Campus Dr., Irvine, (949) 854-4646, www.thebarclay.org. 8 p.m. $35–$45. BRANDON FERGUSON

wed/03/06

[CONCERT]

Four Little Indians

Blackfeet Braves

LA band Blackfeet Braves have just released a full-length on local label Lollipop, and it's 12 tracks of Standells/Seeds-style garage that really wring out everything the genre has to offer. Unlike a lot of bands who just wanna play fuzzed-out riffs fast, Blackfeet Braves aren't afraid to go slow and sinister if the song demands, which means there are plenty of bleaked-out moody tracks here that would have made fongreat 13 miles back in '66. The Allah Las and the Growlers are ruling this kind of sound now, and Blackfeet Braves drink a little more tea and the Allah Las side of things. That means more elegance and less esotericism—music that digs a little deeper than the next band.

Blackfeet Braves at the Constellation Room at the Observatory, 3503 S. Harbor Blvd., Santa Ana, (714) 957-0600, www.observatoryoc.com, 8 p.m., $5. All ages. —CHRIS ZIEGLER

[FILM]

Gun Fight

The Magnificent Seven

Starring just about every hunky heartthrob the Mirisch Co. could get its hands on, this 1960 revisionist western blazed a new trail for the once-pulpy, low budget, new-pulpy genre by casting Yul Brynner, Steve McQueen, Charles Bronson, James Coburn, Robert Vaughn, Brad Dexter and Horst Buchholz as shady gunmen hired to defend a small Mexican village from Polish-Jewish bandito Eli Wallach. While the film proved a box office disappointment in its time, latter-years placed it firmly into the hearts of millions, and the testosterone-laden thrill fest is now among the most broadcast films on television in history—second only to *The Wizard of Oz*. Just remember: they were only seven, but they fought like 700—and without magnan ruby slippers.

The Magnificent Seven at Regency South Coast Village, 1561 W. Sunflower Ave., Santa Ana, (714) 557-5701, www.regencymovies.com, 7:30 p.m., $7. —STACY DAVIES

thu/03/07

[THEATER]

Waiting Room

Having It All

There are five words no one wants to hear upon arriving at the airport: Your flight has been delayed. For the women of *Having It All*, that's their reality: they're stuck in the boarding area at JFK in New York. As these five women wait in cozily close quarters, they begin to get to know one another better than they could have ever expected. Sharing intimate details about their lives, including hopes and desires, eventually leads them to discover they might already be "having it all"—a loving family life, a successful career and time to spare. This original musical's run at the Laguna Playhouse will be its second production, having debuted in Los Angeles in 2012.

Having It All at the Laguna Playhouse, 606 Laguna Canyon Rd., Laguna Beach, (949) 497-2787, lagunaplayhouse.com, 2 & 8 p.m., runs through March 31, $40-$55. —JESSICA FORO

[CONCERT]

Gong Show

CHINA NATIONAL SYMPHONY ORCHESTRA

Since 1956, the China National Symphony Orchestra (CNSO) has been a model of precision, while embodying all the classic elements of a western orchestra, such as playing western classical music and sitting in colorless suits while not smiling. But the CNSO also has conductors with flowing locks that whirl through the air amid wild baton-waving. Dudamel has nothing on these maestros. The CNSO likes to remind us where it comes from by playing such hometown hits as *Yellow River Cantata* and otherworks by Chinese composers. Catch an earful of their symphonic majesty and an eyeful of hair—that glorious, glorious composer hair—as this awesome company performs live at Cerritos Center.

China National Symphony Orchestra at Cerritos Center for the Performing Arts, 12700 Center Court Dr., Cerritos, (800) 300-4345, www.cerritoscenter.com, 8 p.m., $30-$70. —AMANDA PARSONS

The Chicken Came First

The 2-month-old Xa Sweet & Savory Cafe gets awesomer by the day

BY EDWIN GOEI

For the first five weeks after it opened directly across from CHOC, Xa Sweet & Savory Cafe offered only one kind of protein: chicken breast. But it was jammy full of flavor, a pleasure to eat—all things chicken breast rarely is. And Shawn Xa, the chef and proprietor, prepares it only one way: baked with extra-virgin olive oil and finished with a flurry of spices of your choosing. The simplicity is almost Zen: breathtaking, yet kind of revolutionary because, well, it's chicken breast—the last thing you ever thought you could get excited about.

But the man who has elevated the meat from Shaken 'N Bake status almost didn't end up here. Xa went to Cal State Fullerton to prepare for a career in accounting. After helping his parents with their wholesale bakery, he wanted nothing to do with the family business. But Xa came back to it and created this restaurant with his siblings. Xa Sweet & Savory Cafe is the kind of place that has a bowl here which you drop your business card for free lunch drawings. You order and pay at the counter, and then you get a number. The soda is self-serve. But Xa also a bakery that has a laser-guided focus on making one of the better cookies in the county. More on that later.

First, let's talk more about the chicken. As el Chi writing, Xa offers seven flavor paths for your white-meat filet: every thing from a simple herbes de Provence, with hints of thyme and tarragon, to a Mexican adobo, humming with cumin and oregano, to a Japanese togarashi powder full of red pepper flakes and sesame seeds. Your chosen spice rub will single, thick piece of hen that is, for the most part, otherwise unadorned. Sauce would only obfuscate and conflict with the modular way the protein is supposed to pair with sides that complete your meal—a meal that, by the way costs a total of $8.25 for a composed, artfully presented plate more apt for a restaurant that's candle-lit and water-attended.

Xa's list of mix sides includes vegetables, starches, soups and salads. Building your chicken plate from this list is akin to linking together Legos. Because it's Asian, you figure the togarashi-seasoned breast might go best with the sanded noodle and maybe the grilled zucchini. The Indian-flavored masala chicken, you discover, plays rather well with the scallion quinoa, which has the fluffy texture of couscous. But no matter what you choose, everything goes with everything else because every side dish is just as masterfully prepared as the chicken. Sautéed green beans are still snappy and verdant. Brown rice is tossed with bits of pan-browned onion and easily mistaken for fried rice. Roasted squash is soft and sweet, the edges ridged with caramelization. Perhaps the best side dish of all is the crispy potato cake made from ribbon-pureed mashed potatoes that are put into squares and sizzled on the griddle when an order comes in.

Nothing is deep fried or tastes less than wholesome here, and after the meal you feel good about what you ate. It's partly because you're amazed how little you spent to eat so well. But also because you now won't feel so guilty about indulging in a few of the terrific cookies on display. And you must get some, especially the apple pie cookie, a crispy-chewy disc with jewels of diced apple where you'd normally expect chocolate chips. It tastes so uncannily of apple pie you wonder why no one in the history of cookie making has ever thought of it before. Thin samn goes for a pumpkin pie cookie, which only needs a dollop of whipped cream to take you back to your last turkey feast.

As good as everything already is, Xa is constantly adjusting, calibrating, making changes to suit his customers' taste as word of mouth gets around. He has added grilled sandwiches because that's what the nurses and doctors who descend for lunch said they wanted. For now, his serves a crumbly pastry he calls "Xa Pockets": tiny omelette-like Hot Pocket in that they are filled, except with things you actually want to eat, such as steak, egg and blue cheese. Six weeks after opening, he has added tilapia and pork to join his chicken. The chicken is still better than the pork (which is cut from a loin before spicing and thus ends up slightly dry), but the tilapia is already the chicken's equal—moist, delicate, best paired with the herbs de Provence and showered with capers. Like the chicken, it's a meal so calorically and economically nonsensical, you will allow yourself another apple pie cookie.

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424 S. Main St., Ste. C, Orange. (714) 938-9068, www.xacafe.com. Open Mon.-Sat. 8 a.m.-5 p.m. Plates with two sides, $6.25; cookies, $1 each.

HOLE IN THE WALL

» GUSTAVO ARELLANO

Proud Maria

RESTAURANT MARY
1819 S. Main St., Santa Ana, (714) 547-1744.

When I first arrived in SanTana as an adult a decade ago, one of my pals said I had to go visit Restaurant Mary. There was no urgency to that recommendation—no buzz dish to try, no colorful chef, just a good restaurant that *santaneros* took the *mamas* to, where elderly *tías* out for a night on the town would gather to eat and gossip for hours. "It's great, don't get me wrong," one pal would always say. "But no hurry—it'll always going to be there."

A decade passed. I've excavated nearly all of SanTana's spectacular food scene, in that time, from hipster trends to some of the best Mexican food in Southern California—but I never bothered with Restaurant Mary. Even after I moved into the city and my work commute required I drive past its humble structure on South Main Street every day to reach *Weekly* world headquarters, I still ignored the spot. But one day stuck in rush-hour traffic, I finally decided to stop in. My friends were wrong; this is a gem, one that shouldn't be thrown on the *mañana*, *mañana* pile.

Restaurant Mary's best characterized as a *fonda*, a homestyle restaurant where the service is leisurely, the atmosphere homey. The bright, ornate chairs seem to come from a Gabriel García Márquez novel, decorated with suns, moons and other pesticheo; street vendors and musicians will pop in from time to time, hawking their wares to the 10 or so tables in the restaurant. There is no door or window separating the kitchen from the dining room, meaning the surfaces with the smell of freshly cooked beans and perfect-but-mass hitting the tomatoes the cooks prepare the restaurant's thick, beautifully mashapan tortillas.

If you had to shove the restaurant into a genre, I guess you could call the food here Michoacán-style. The enchiladas are made in the tradition of the state's not-hard-to-find roll with cheese, but rather folded as though a taco and stuffed with barely melted cotija), there's a focus on quail and Cornish hen, and the kitchen even makes *pozole rojo*, an awesome breakfast dish the Hinds shredded steak soaked with chunks of scrambled eggs, all drenched in a light tomato sauce—think of it as chilaquiles for hangovers. But the emphasis here is on the pan-Mexican favorites—chiles rellenos, tacos, moles—prepared with extra care, knowing the customer base is Mexicans looking for something more than a *taquería*. The house salsa comes in ramekins; the chile rellenos are offered dry or in a potato-based soup (just the way Mexicans like them). This is so excellent family plane, not a spot for the *compas*. Now, excuse me while I find my oregano and yell at them for making me ignore Restaurant Mary for a decade.

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A 'Cue Legend Moves On Up!

Steve Parker of the Tulsa Rib Company

On the Line

» ANNE MARIE PANORINGAN

As he awaits final inspections for the new home of the Tulsa Rib Company, Steve Parker finds time to answer our questions. "We've had 32 years to get prepared," he says of the decision to move after that much time in the same Orange strip mall "so we should be all right on it."

Your earliest food memory
Extended family Thanksgivings. All of my uncles, aunts and cousins would have an entire day of play followed by this meal—we still organize this every other year—it is very special to me.
Favorite meal growing up
My mom's homemade beef stroganoff. It's probably the connection to my mother that makes it my favorite. She was a really good cook and made a really nice, home-made beef gravy that went with it.
What makes Tulsa potatoes different from your fries and potato skins?
The product preparation and seasoning. It isn't something you find anywhere else. They're by far the most popular side.
Most underrated ingredient
Cajun spices. We specifically started using them for a Cajun chicken sandwich. At the time, they were more refined as seasoning for blackened red fish. It went on really heavy, really coated. I particularly like the taste, but maybe for the general population, [it's] a little overseasoned. We took that and really toned it down. Instead of the one Cajun flavor, you get the flavor of the chicken and the spices.
What do you recommend for first-timers?
Baby back rib dinner—or lunch—with Tulsa potatoes.
Tell us about your future location. Bigger kitchen? Still have a private room for large groups?
It has been designed and remodeled to better meet rib customers' needs, with a to-go window as soon as they walk in and a greater number of booths. We will be able to take reservations, which are very limited right now, and have the ability to hold a private party in a room that will seat up to 40 guests. Yes, of course there's a larger kitchen and much larger walk-in refrigeration cooker. We make all of our ingredients fresh, so this was a critical addition for us.
One food you can't live without
Barbecue, in all forms—so I get to keep my restaurant.
Where was your most recent meal?
Rosserin boneless turkey breast cooked on my own backyard barbecue, with custom spices from the restaurant.
Best culinary tip for the home cook
Buy the best and freshest ingredients you can afford—both in time and money.
Favorite chef
Hans Prager of the famous Ritz. I worked with him starting at the age of 17. I learned his high standards, which I implemented when I opened this restaurant. I practice these priceless lessons each day.
Weirdest thing you've ever eaten
Guy [Gunna pig] when we hiked in the Andes of Peru at a barbecue with locals.
Favorite places to eat (besides your own)
Soprano's and Memphis in Costa Mesa. Cucina Alessa in Newport Beach. I enjoy eating at small family-run restaurants like ones.
We noticed the tabouli and pita bread on your menu. What is the influence for these items?
My partner, David George, decided to include his mom's great "salad" recipe on the menu, and that turned out to be tabouli with pita bread—they are Syrian. It was so popular, it has been on our menu ever since.
Weirdest customer request
Fresh-baked cookies on a barbecue grill for a catering event. We were doing them on sheet pans on the grill, so the bottom part got cooked, but the top part was sort of chewy. Maybe if you're the type of person who uses the cookie dough raw, this would've worked out well. That's the excitement of catering: You never know what you're going to get into.
What makes your ribs Tulsa-style?
We buy the best meats, all slow-cooked to perfection, so the ribs are tender and

» CONTINUED ON PAGE 24

EATTHISNOW
»JACK GRIMSHAW

Brioche-bunned Beauty

Lamb Cheeseburger at Sundried Tomato Cafe

"Whore's the beef?" the Wendy's ad campaign famously asked back in the '80s. Our 2013 reply: Who gives a rat's ass? We've seen the light, we've matured (quietly) in delight, we've linked the copious juices running down our hand—we've discovered anew why "eat" has such sexual connotations—and we're not even gonna get into the Cackey Chyrainy slang "to plate" (look it up). Yes, we've finally experienced the lamb cheeseburger at Sundried Tomato Cafe.

The dish we boldly informed our charming waitstaff at the San Juan Capistrano location was "sex on a plate" (we blame that *entirely* on the two Chimneys). And later we discovered that's managing partner Robert Quast's exact description.

For us, restaurant lunches and weekend barbecue-and-beer bashes have entered a new dimension. Beef burgers? Meh! Yesterday's news. This house specialty arrives on a dish roughly the size of a Viking longboat. The brioche bun (high egg and butter content for a rich bite) features tender lamb pat excellence, Gorgonzola (salty and to-die-for) tomato, Bermuda onion, lettuce and aioli. The accompanying battalion of shoestring fries, with Gorgonzola, Sriracha (an inspired touch) and parsley could have summoned Napoleon's entire army on the retreat from Moscow.

Sundried Tomato is not your destination for a lunchtime drinking session ($8 for a Chimney guarantees *that*; there are extensive Happy Hour alternatives). For a burger that'll change your way of thinking about an American way of eating (again, not inexpensive, but worth every penny), you won't do better. And the fries? Sweet potato with truffle oil is an option. Sweet Jesus!

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DRINKOFTHEWEEK
» MATT COKER

Diamond Knot Industrial IPA

When Total Wine & More store PR rep first contacted me about displaying things I like to drink in their adult-beverage stores, I balked because—let's face it—who cares what a news and film blogger consumes? But when I discovered my old pal Greer Wylder of the Greer's OC dining, fashion and trends website had already participated, it was on. Baby!

How I worked was I drove to a list of my favorite stores, an OC Total Wine & More store expert would gather some like-minded liquids and have me taste them, and then I'd select my three favorites for in-store displays. After consultations with the *Weekly*'s food-and-beverage brain trust, we decided my favorite of the three favorites would then be our Drink of the Week. So uh, behold!

THE DRINK

After that first sip-sip-sip, swirl, squeeze of air through the front-tau-th gap, tongue-scrunch and wiper action and spit to index finger to apply double-IPA debris to the back of my ears, I could not get the Diamond Knot Industrial IPA out of my head for the rest of the tasting.

"The dark, copper color foretells a distinct sweet malt backbone to an intensely hoppy character," reads the Total Wine description of the 7.9 percent ABV "flagship" to the region IPA from Diamond Knot Craft Brewing of Mukilteo, Washington. "Floral and citrus flavors along with earthy hop notes create complexity."

I won't disagree with the other stuff, but the word I'd zero in on as "complexity" because that, to me, is what makes a hopping IPA, double or otherwise. I don't want the overpowering taste one associates with biting into a shadock-sized pickle. I want a hint of that and other flavors layered upon one another so I can really enjoy the beverage. Discovering new hints of hops, citrus at the farmer's lunch with every sip or portion eat. The Diamond Knot Industrial IPA does that so well I'll be putting a $4.25 22-ounce bottle or seven in my next Total Wine shopping cart.

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Nostalgia Trip

Step back in time at Ma 'n Pa Grocery

LONG BEACH LUNCH
» SARAH BENNETT

On the top of a hill in the middle of a modest Belmont Heights neighborhood is a warmhole to another universe. There, on the corner of Colorado and Roycroft, sits Ma 'n Pa Grocery, a decades-old country store that makes its own beef jerky and serves up home-style burgers and sandwiches with customer service unseen since the Eisenhower era.

Ma 'n Pa looks out of place yet comfortably embedded in its suburban community with its dark, wooden façade, outdoor picnic tables, book lending library—even a lawn windmill that will spin furiously in a brisk breeze from the shack.

Entering through the screened, wooden saloon doors, I was met with a miniature grocery store reminiscent of Ma & Pa Kettle. Fresh fruit and vegetables fill one side of the homey interior, rotating pie cases loaded with ready-to-eat sandwiches and dinners stick out toward the other. There is not a brand-name item in sight—and it is so fucking refreshing.

I ordered a $5 hamburger and some fries off the small menu of items on the wall, and the too-nice teenage boy working at the time suggested I get the burger with bacon and avocado. It's not listed, but that's apparently the house style. I meandered through the tiny aisles while he weighed out one-third of a pound of ground chuck from the deli case, grabbed a head of lettuce from the produce section and turned it into my lunch.

Despite the outdoor chill factor, I took my all-American meal (burger, fries and a Coke) and sat in the back garden, a quiet green space stocked with vintage patio furniture that looks more like a Gypsy Den invention than the eating area for a convenience store. Unwrapping the monster burger, I noticed the buns were the same soft, sesame seed–topped kaiser rolls for sale inside, and it was then I realized the truly homemade nature of this burger. I could have purchased all of the ingredients inside and theoretically then gone home to make the exact same thing.

But it takes some experience to make a homemade burger that deserves its own luxe *lonchera* enterprise, and the Ma 'n Pa staff have perfected the art. The hand-formed patty was moist, but not ohsoluxuriously dripping with juices. The cheese melted over the crispier edges of meat, but not enough to leave any in N-One like cheese paper. And the thick belts of sweet bacon added yet another layer of flavor to make each bite an unexpected adventure.

Ma 'n Pa's food is almost as much a nostalgia trip as the store's interior. It's how I remember amusement-park food being in the 1980s, before most burger ingredients came shipped in bulk from oversees and meat patties were sold as frozen brown bricks. The fries are shoestring and lightly salted, as though from the snack shack at a local baseball field (do they even do that anymore?).

After inhaling the burger, I went back inside to get some "locally world famous" beef jerky (made on-site) to take home. And I made a mental note to watch the timing of my next visit (when I will undoubtedly also purchase some sandwiches) lest I again catch all of the Rogers Middle School kids as they get their after-school sodas and hang out on the outside tables with nary a cigarette.

MA 'N PA GROCERY
346 Roycroft, Long Beach (562) 438-4084

A 'Cue Legend Moves On Up!

» FROM PAGE 22

fall off the bone. No need for knives with our style.

What's the difference between a shake and a malt?

A malt starts out as a shake, then malted milk is added in.

When you're not in the kitchen cooking, what are you doing?

Training for triathlons, backpacking and gardening. Unfortunately, training has gone downhill the past couple of months. I used to do Olympic-distance triathlons (1.5 kilometer swim, 40 kilometer bike ride, 10 kilometer run), but now I do sprint triathlons, which are shorter distances. I'm a goal-oriented person, so it was nice to have that incentive to stay in shape.

Hardest lesson you've learned

David's unexpected death at 50. Learning that personal loss, combined with the need to keep the restaurant successful was devastating, but important to our employees and their families. Nothing I would want anyone else to have to learn.

What would you be doing if you weren't in this business?

Teaching high school or college. I really enjoy mentoring and teaching our young employees. I was a history major at UCLA and loved ancient Greek and Roman history. That's actually related to the genesis of me leading up in the restaurant business. I worked all my way through school and it was always in restaurants.

THE TULSA NG COMPANY
will open in March at 220 E. Katella Ave., Orange (714) 633-3769; www.tulsanb.com.

Fee-Fi-Fo-Fun

A giant adventure's old-fashioned spirit comes to life in *Jack the Giant Slayer*

BY SCOTT FOUNDAS

To paraphrase Stephen Sondheim, there are big, tall, terrible, fleshy bulbous headed giants in the sky in *Jack the Giant Slayer*. And what would a big-budget, mildly revisionist 3-D spin on "Jack and the Beanstalk" be if those fearsome beasties didn't somehow make it down to sea level, where a storybook British kingdom looms—green and glorious, apparently, for human flesh—like a medieval Whole Foods? That journey is facilitated, of course, by the eponymous Jack (Nicholas Hoult), who has thankfully been allowed to remain a naive farm boy in this retelling of the tale, despite Hollywood's unyielding desire to turn all formerly innocuous childhood icons into lethal vampire and witch hunters—or, in the case of poor Santa Claus in last year's excruciating *Rise of the Guardians*—a tattooed Russian gangster.

Indeed, it's one of the pleasures—not incidental—of *Jack* that the film's tone is more classic fairy tale than hipster graphic novel, replete with swashbuckling derring-do, beautiful distressed maidens, valiant knights on horseback, and characters who speak in whole sentences rather than quips and catch phrases. The director is Bryan Singer, whose X-Men films have always struck me as comic book cinema at its most mirthless and heavy handed, but whose nonmutant movies reveal the touch of a supremely confident Hollywood craftsman, from the jack-knife film noir *The Usual Suspects* to the plot to kill Hitler thriller *Valkyrie*. In *Jack*—surely his most lighthearted, purely pleasurable film—Singer evokes a bygone era of fantasy filmmaking when the illusions before our eyes were created in an artist's studio rather than a computer lab. It's more *Jason and the Argonauts* than *Shia and the Transformers*.

> Indeed, it's one of the pleasures—not incidental—of *Jack* that the film's tone is more classic fairy tale than hipster graphic novel, replete with swashbuckling derring-do, beautiful distressed maidens, valiant knights on horseback, and characters who speak in whole sentences rather than quips and catch phrases

Working with his regular cinematographer Newton Thomas Sigel, Singer shoots in clean, unfussy compositions that allow us to follow the action easily even when the camera moves under the characters' feet and the sky comes tumbling down. And though there's no shortage of computer graphics at work here, the movie maintains the tactile, handcrafted look of those beloved childhood books where each successive turn, some new marvel literally popped up from the page. At less than two hours, *Jack* also has a sure sense of pacing and knows when to make a graceful exit—qualities nearly as rare at the movies today as 35 mm prints, good projection and well behaved audiences. Simply put: Any five minutes of this is preferable to all of *The Hobbit*.

Jack the Giant Slayer has its roots in "Jack the Giant Killer," an 18th century Cornish fable set during Arthurian times and featuring a Jack who was more of a wily rapscallion than emergent Joseph Campbell hero. Singer's film has one foot here—"killer" in its title until some combination of market research and sergeant fretting over pop culture violence prompted a change. But the somewhat gentler moniker is more in tune with Singer's sense of old-fashioned showmanship, as well as with Hoult's performance—a Jack who stays when he must, but never seems driven by a killer instinct. There isn't as much a part for the young British actor as his recent turn in the zombie rom-com *Warm Bodies* (where he also found himself swimming upstream against the food chain), but he's very likable with the hesitant milk-fed smile of the young Tom Cruise and comes by honored chemistry with newcomer Eleanor Tomlinson. Her Princess Isabelle is one of those spunky, independent-minded royals who periodically flee the castle to see how the other 99 percent live. On one such jaunt she and Jack first make near-quite bedroom eyes at a market, where he's come to sell his horse, when he gallantly intervenes after some drooling drunks accost the incognito princess in a most ungentlemanly fashion.

The rest you more or less know. Jack comes home with a handful of beans, the price of horse not being what it used to be. Then a rainstorm sees those beans sprouting like some unholy mixture of Miracle-Gro and HGH. Round and round the enormous vegetable goes, scooping up Jack, a farmhouse, the way a certain Kansas twister did Dorothy's, and this is when *Jack* really finds its footing. The beanstalk itself is a remarkable creation—all gnarled, Gordian tendrils and leaves that rise and fall like lungs. So, too, are the giants: a sight worth beholding, especially the dyspeptic, two-headed Fallon, whose larger, more articulate noggin is voiced by Bill Nighy and whose smaller one grunts and cackles in the distinctive register of John Kassir (whom viewers of a certain age will recall as the voice of the Crypt Keeper on HBO's *Tales From the Crypt*). Jack and Isabelle fight those unheavenly creatures on their celestial turf for a while, with the help of a royal army under the command of Ewan McGregor (doing his best Kenneth Branagh impression), and with no help from Stanley Tucci as a snivveling human saboteur. Then everyone heads south.

Jack the Giant Slayer is not flush with surprises. We are never too much in doubt that man will somehow triumph over giant, or that the brave commoner will win the approval of the blue bloods. But there is something to be said for the simple satisfactions of a familiar tale well told: like the bedtime stories passed down from parents to children that provide Singer's film with its elegant framing device. By the standards of today's bombastic "event" movies, this is a refreshingly modest endeavor—one in which the main event is the skillful holding of our attention, all the way from "Once upon a time" to "Happily ever after."

JACK THE GIANT SLAYER
was directed by Bryan Singer; written by Darren Lemke, Christopher McQuarrie and Dan Studney; and stars Nicholas Hoult, Eleanor Tomlinson, Stanley Tucci, Ian McShane, Bill Nighy and Ewan McGregor. Rated PG-13.

opening

JACK THE GIANT SLAYER See Fee-Fi Fo-Fum page 25

PHANTOM Someone movies are made on the photographic silent crewmates listening for enemy pings, she usually a dad guy whose personality is probably way wet by the time The mission tones are so fused that you'd expect Vanoy's stubby stanguage glossary to provide an atmosphere to enter the genre. Ping specs? Sonars? To put it that way's clipped, annoying patience Todd Robinson hires sub melodrama Phantom rookie Ed Harris as Secret navy Captain Dorn (sorry). Dorn is abruptly transferred from the accident sub to nominate a classified museum aboard ex-spy ship Soviet. The film is sea Russian accents in favor of aud rapport (duh) sanity, and Ed chases a screenplay (inspired by actual events) reformed by Cold War

nonspecific theories Bogus Kitty agent Bruno (David Dushovny) and she and orders to lead a top-secret diving patrol Phantom that exposes the submarine's sonar signature so that of any other kind of ship. He incidents cause the subs nuclear must be she fire of Mutiny while was pursuing a Chinese sub, providing a new Soviet villain name Rosario forgives rivals. "The only nuclear war we can win—one we don't fight, Dorn observes Lockout in the sub's nose. Dorn gloss with loyal crewmates by sabotaging the rules and rental control. If this ice chipped's trick (sorry sorry sorry), brutally killing several crewmen, she last ensuing suspense story in a genre of film in trouble—attentively posed, dim without giving any And what was with combinations of Ed Harris, water, and unkept whisky and egg? Phantom should not brandish The Abyss with its eye rolling feral men in nukes. **(R)** Chris Packham

Fifteen Bites Stephen West 16, Bren

ongoing

AMOUR There are over 70 rigs that are centered in The Ice that death will come for every one of us, a fine case for Georges and Anne an elderly octogenarian couple. Another Austrian Michael Haneke makes will have a for shot at the Cannes Palme d'Or Amour Haneke's much go finished latest, is one almost entirely within a well-appointed Paris apartment, amid the cultural of trash that is the e-aster's preferred work ag nond hon. Anne is played by 85-year-old Emmanuelle Riva (Hiroshima Mon Amour), and Georges by 81 year-old Jean-Louis Trintignant (My Night at Maud's, The Conformist). Gen gee man stars in five films a ing with through her show deaths, he fierce will fix her to live-plied against her increasing will to it Haneke dishes the manners of c rus, focusing instead on details of daily cleaning, the pressure by which a home slowly becomes a hospice. Intermittent is at the most touching we c ness variety bring to despair has made of fur ed approach so as not to let go of the thread of their lifelong respect. As ever Haneke shoots in a style that re-observed and resists editorial comment. In applying so unflinching style to so inevitable a process, Amour has a certain perform no to it, but what Haneke expresses thereby is as a page be to make it a people-minded film in general. Haneke asserts still like—but on what? A cinema which insisted as people a cat is in Amour does contribute by a mind, raising relevant and feel rigorous expense ascent. **(PG-13)** Nick Pinkerton

Countywide

BEAUTIFUL CREATURES Yet another caved city obsessed teen here suits through the swamps of Beautiful Creatures, a chat of pig goth hogwash so overheated that during its fun phases, Twenty could cut it like a couple o dos and cult sale Louisiana possessed lover Here to fall I ons (Alice Englert) n n good by his family to ensure the love of a rule-magical local boy Ethan (Alden Ehrenreich) re order to protect him from the usual forces of darkness. The new writers who wrote up down his screwed 19th Kennedy, which at the dark-eighties spy worked out by Kami Garcia and Margaret Stohl whose books all this is based on is the work of clients ag when a summer Caster. Her Revel discovers what the the forces of the universe have we all her to serve "Light and dark—even c es shortness Ethan's surprise ugly-sexy generative—that woman consisted of extrovert curly girl here a 5/5/5 shot of strong history sat for evil P mmon and the unsure a reunion fun. Seven pal cond of gloom. The story a overstuffed with curses dream visions, spell-driven heirlooms, voodoo mansions Confederate ghosts, f ol gives erazee secret secretive extended witch-ness by and restrained in the power of casting. A Southern ahor ll tune for the other of fall ed and all a movies must, the third act runs in a f heavy research project spanning events, which is unusual in me as with jokes can crashes. D actor Randall Kr reasons, who also adapted the novel, fashion the material with greater we than re dense graph e ensemble and the central love story feels warm blooded—the c s primities do even the basis **(PG-14)** Ale Solis Idaho Countywide

DARK SKIES No thin executable enough to warn anything so recent-shockingly dumped into theaters nor as thoroughly un-scare able that we should be outraged by to treatment Scott Stewart's *Dark Skies* offers passable horse- evasion horrors of the *Close Encounters* variety right down to the screwed That teases themselves the UFO hear temple-thrusting footways with light and the stubbing fatigues slumped from the fridge. Of course, we think the 4 characters of Spielberg's tearjerk goo and gooey epi-sm, our senses have too much long to wonder why the of aris he a brother playing creepy faerie treats on the video Lee family—wrenching plotted from F times and hours from faces—before moving a for that real good, a rote shrill scratch ag Stewart has done lofty entertaining, some of which be almost full-tile. There's a couple good scares including one dandy from The Birds, but often too much time is cast on the-hanging weirdness called ag a series of *Paranormal Activity*-style temporary possessions that demean the actors must at and tedi re- fe-ace-ing style, with eyes fo ng out and mouths wide open. Ker Russell as the mother serves a real performance from a gifted that many dramatic shy wander a dark of use in fetish ag tank laps. Dakota Goyo as the oldest of the kids, the on ce as blandly motherand-stoic in that way of actual 13 year-old boys. The jokes are awkward hear less, a typical stressed d ds ride and on are whereas real life moments aug gests that Stewart ag ed to make a mov e that in grid room as mothing to sometimes. Too real ther when some of that more e—the see seemg ghted by c anarchy fixations of memb- satyrized ag ed in the was fears of pubescence—is only and at hell as long as the same **(PG-13)** Alen Sehe Simi Countywide

IDENTITY THIEF Hard e a bankbinrough of a sort. The unmist sciences in *Identity Thief* are of Melissa McCarthy and Jason Bateman helping the hell out of each other. McCarthy—playing a mark named Sandy er and credit card fraud artist we'll ca Dana—clerks Jason Bateman with various racial punish Mathews—every yet another nerve fellow whose life e-ntered with plot-driving enemies—clocks, tacks, and even braces her with the cables line-c-trac that clutters a one's home. I'm not going to spoil that chai mal ben-ing this woman for laughs is a progressive triumph. But it is at least a victory for whatever e the opponent of esteem McCarthy gets misled about like a Shrugs, and and slashes desk with noxious wisdom. Sadly, the rest of the movie is shambles. So, the r be said the are plans only. Here is a comedy that's only mostly see more ever geeker evidence. I'll leave it to you to parse the casual point cs of McCarthy's insult after Bateman drains he with a headsmack: "You throw like a fucking g ll" (The rest of the film they're solo acts, each doing what widespread aspect. She yo ls and exhibits an unsocialized horseness, he regards self with simply she disgust. Yes, disgust. There's no way yet and g The producers of *Identity Thief* seem to have Identity's real-world body loathsome. Having cum c ass scene is no sad by it really. Seth Gordon's refusal to shoot her below the chin, and he ll ma ce after laughter with a sad driven dark story and gives a princess makeover—essence perhaps, for having Englishness like this helps as the Fairest **(R)** Alex Schenkman Countywide

SIDE EFFECTS In *Side Effects*, an eminently pleasurable thriller center ag e sure psycol treyal drugs, right ys. Steven Soda ebright's Hall Effect, as the doctor element will de then he has packed to the Valley of the Dolls. Scripted by Scott Z. Burns who also wrote the screenplay for Soderbergh's *Contag on* (2011). *Side Effects* shares at least at first, the sort or mo e- ey fy, even the curruptions of the material purposed. Yet when that initially po sitive figure of car quek pre, highly medicated and disciplines a twenty-some ass ose—filled with double-crosses, and closures aped—it doesn't lessen the mave a punch. *Side Effects* begins with the cease of a crime stood on the borderline. Rooney of a model out Manhattan ag e-ameer. The film then cuts to three months earlier as 28-year old Emily Taylor (Rooney Mara) is released of the sa me people as boo be the pere re tal pre legue Skaisgal morose she vacant eyed she is prefering herself up for a ar ance with her husband Martin (Channing Tatum) who is nearing the end of a forty-yes sentence for insider trading. Yet Mart e's release seems to send Emily ale dagger deeper. A mmde attempt lands her in the ea e of overextended shrink Dr. Jonathan Banks (Jud e Law). Emily's ag pression seems to be lifting under a new drug reli gh sack ose cts of the unintended effects—episodes of "sleep parasomnia"—lands her in court. Every physician who gives an ice Screens between Catherine Zeta Jones perfect as a steely deal sh ok and Law even better. Based was ed on four-magazine blogger a Carlsmore, can no tele us when the screenplay of Soderbergh career makes another turn someone to ti agnose her ear drop mas s as an oddly brat solutions ag ed to Mel ana Aarts son Countywide

SILVER LININGS PLAYBOOK Director David O Rus e a couple ag pedence to *Flirting with Disaster* (a wonderful y nut y 1996 gross ey- ect exploring the magic and search for meaning within cou ple Americans Sorkin Hedgis Playbook follows a personal thea The Fighter, his last feature but I also feel it like the movie was on a lot of ideas that unleashed in not to ten many ag pendrag made. Released from the psych hosp tal where he was sent after a outrage-and ng mea e ft. For Solitaire (Cooper) moves to old mo h e inhabitant of the Caliper agree out such I nee in an unmedicated rapid fire speech he eyes wide and shining. Russell insists us to draw on, like every movie we've ever seen to recognize this e what the life lessness of th mal to the end sounds like the two at the Park's parades—superb Tiffany Jenkins (Jacki Weaver—gave the same way. The actress—the Mo ntosh Theatre and cacophony of mi e a m outs monstrous. They' s the last, most alive ge ts of the movie. Like many assholes. Far brands h esell e "truth tells" he is of course the only person who ever see the truth and us himself which is the he's responsible of sexuality. In comes as no surprise that the value a lie that ar and ning ple s s slow dr ing romance with a Russel young widow played with fe ely authenticity by Jennifer Lawrence. Mea e and n ghe fe style at only *Silver Lin gs Playbook* maximizes tan even of an emotional kee. It's e Fin ed out the alienated that makes sure its attempts at see a mov e dep c ng wild must sometimes until never resol e fells above a dull hum of severe on. Russell has made a to act movies silent And rant mindless, the see's n (R) Karen Lee Countywide

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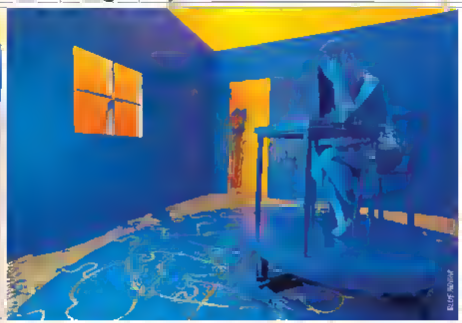

Action Jackson Satisfaction

Orange County Museum of Art nails it with its Richard Jackson retrospective

BY DAVE BARTON

Conceived with clarity and vision by Orange County Museum of Art (OCMA) director Dennis Szakacs, Richard Jackson: Art & Painting's Pain" is the first retrospective of the artist's long, anarchic career and this is its only stop in the United States before traveling to Europe. Brilliant in myriad ways—as the historical documentation of an underground artist, as an intellectual experience, as a third finger to convention and in its refreshing disdain for disciplinary boundaries—it's the best art exhibition of the year. Sure it's only February, but any show for the rest of 2013 that wants to compete has giant sized brown shoes to fill. If you've never heard of Jackson before visiting the show, you won't forget him after seeing it.

The irreverence begins in the parking lot with the hilarious *Bad Dog*, an upturned, nearly 28-foot tall sculpture of a puppy lifting its leg and leaving an impressive, bright-yellow spray of paint dripping down the museum's façade. It's already drawing bemused primetime-news scat reports. There's even more just inside the lobby, as you pass an unboxed crate that's part of an OCMA nonstarter: the most cleverly wrapped original review of the show submitted by visitors wins them the chance to open the crate and activate the packaged paint machine *Inside the museum*—with Jackson assisting. With 11 installations (and more than 150 preparatory drawings) providing a compact introduction to the artist and his obsessions, the exhibition reveals Jackson's working-class demystification of the painting process by not hiding from the labor-intensive work behind it. Paint drips and spills are left on the museum's floors, as are buckets of dried color and used whitewash brushes haphazardly thrown into corners.

At the entrance to the gallery, Jackson takes the piss out of Degas' premature *Little Dancer Age 14* with his ruthlessly critical victimized dancers, *Ballerina*. People often lament Degas' bronze statue for the reality of the lives of Paris Opera dancers was fairly bleak—less about art than prostituting themselves to male patrons. Jackson's ballerinas' legs—in the manner of his crushed, flimsy tutus dumped above their waists. Paint poured into the statue through the base flows out from the crushed headtops' viscous pools that bleed over the pedestal and onto the floor. Using three different colors for the trio, the first one, on display is particularly striking since the red paint used makes her look as though she has suffered a head injury.

Picasso's *The Blue Room*, his painting of a girlfriend bathing, is treated more affectionately than Degas' dancers, with Jackson's installation of the same name featuring a nude and a primary color room—but the similarities end there. The small room in Jackson's eye-popping *Blue Room* is stripped of all the things that make Picasso's room a home, as Jackson's woman is watched and admired by no one. She's pensive alone, melancholy, pondering life's mysteries like the jigsaw puzzle of Picasso's nude that provides the floor of the room. Meanwhile, peering through the masked window slit in 2004's 2007's *The Mud's Room* and the spread-eagle, shaved bush we get view through the gaps is instantly recognizable from Duchamp's notorious *Étant donnés* installation. Minus the wild nature surroundings of the original, Jackson has his sprawled on a bed in a gally colored room, holding the grip of a vacuum cleaner splattered with red, gray bars of ivory soap replacing Duchamp's brunk wall. The image has a Indimore "funk your laundry I'm lounging around naked" cronicism noir, especially if taken in context with the paint-spattered washing machine and pile of half-folded, sloppily painted garments on the cabin nearby, but the tone of 2009's *The Laundry Room (Death of Marat)* changes rather abruptly when you take a few steps more. Featuring a three-dimensional whorehouse red sculpture of the famous David painting, updated with a laptop and mural from Charlotte Cowling, it's not that difficult to envision a narrative connection between the two pieces: a revenge fantasy straight out of playwright Jean Genet's *The Maids*.

It's *1000 Clocks*, the least obviously painted installation, that has the most dramatic impact. As you enter a room through a bank of fluorescent office lights, your mind is wiped clear. Inside, the room is filled with 1,000 identical working clocks covering the ceiling and walls, each painted by hand. For the 70-something Jackson in a continuous battle to challenge himself as well as the art form he clearly loves, spending in this labor-intensive room watching a thousand minute hands simultaneously, *audibly* tick every 60 seconds must have a personal significance, but it's no less relevant to us. Despite the neon hallway at the exit, lying in wait to wipe your thoughts as though a fluorescent Neuralyzer the indelible image of time passing won't leave, you either love it, as with much of the unforgettable exhibition, it punches you in the chest.

"RICHARD JACKSON AIN'T PAINTIN' A PAIN"

at Orange County Art Museum, 850 San Clemente Dr., Newport Beach, (949) 759-1122, www.ocma.net. Open Wed. & Fri.–Sun., 11 a.m.–5 p.m., Thurs., 11 a.m.–8 p.m. Through May 5. $10–$12; children younger than 12, free.

TrendZilla

» TAYLOR RAMEY

Outfit Hive's the Bee's Knees

Pinterest, Instagram, Spotify, even Facebook. They're all great places to discover new ideas, music, people and trends. But as much as fresh anecdotes may love and learn from these social-media standbys, the sites get clogged with baby pictures, memes and snapshots of other people's lunches.

Enter Naomi-Lisa and Ruth Martin, sisters-in-law from Lancashire, England. "There are so many great features [online]—both social network and fashion related features—but they're scattered," says Martin. "We like perks of so many websites, one site to combine them all seemed to be needed."

So they began developing an all-fashion social-media site, a place that would foster everyday affordable fashion inspiration taken from the users themselves, rather than runways and magazines. Their vision came to fruition when OutfitHive.com launched on Feb. 18. (News your chance to say you joined before it was cool.) Martin says she is pleasantly surprised by the response and sign-ups they have gotten in just a few weeks.

Outfit Hive's home page greets you with a bold, yellow design, and multiple images of different girls' takes on a certain theme (ask my jeans, for example). Users submit how they'd like to wear the daily topic, and then others upvote their favorite takes on that topic. At the end of each day, one user will be awarded "Outfit of the Day," a front page for bragging rights. The user gets a shout out on the site, as well as an Outfit Hive Facebook. You can also check in as friends (or admirable strangers) profiles and see what they've been wearing and what looks you can snag.

The site is still in development, but we've been told there're many more exciting features in the pipeline. There's even a mobile app on the way, ready to scout out Instagrams as your most hotmodly shenanigans. "It's going to be addicting!" Martin enthuses.

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Lady-Lovin' Cock Rockers

Margaret Cho tells us which macho bands lesbians are secretly into

BY ALI LERMAN

Comedian Margaret Cho would like you to know something about the musical taste of the average lesbian. It's not just k.d. lang and Tori Amos shuffling around in their Birds. Their musical tastes can vary as much as anyone's. And sometimes they're looking for tunes with some serious balls. As a celebrity fixture in the LGBT community Cho is a prime example of a bisexual woman who has enjoyed her share of the fairer sex while also being as vulgar, political, crude and comical as any dude. She has been honored with three Grammy nominations for her work, toured the world, and dazzled America by showcasing some fancy footwork on *Dancing With the Stars*—and yes, she likes her share of southern rock. Before Margaret dips into OC with her one-night stop at the Brea Improv and her two night stint at the Irvine Improv we nailed her up to tap into her musical (and masculine) side and get her top five picks on macho bands whom lesbians are secretly into.

5. VAN HALEN

I don't know if people know this, but ladies love to scuba dive. For some reason Van Halen are something they're listening to when they're gearing out on the boat or when they are getting ready to go. Lesbians also love mountaineering, and Eddie Van Halen is an incredible guitarist. Oddly enough, we tend to like the songs with Sammy Hagar a little bit more. That's the ironic twist. Also, most of the songs we love are off the *OU812* album.

4. LYNYRD SKYNYRD AND KID ROCK

Southern rock in general is very popular, although you don't see a huge lesbian presence at their concerts. I actually attended the Lynyrd Skynyrd and Kid Rock tour in the South. I was sitting up on the lawn in the very back, and I saw seven different people bleeding, all from different locations. Some of them had head wounds, some were vomiting blood—and I'm sure there were more people than that bleeding internally. Also, I had my period. So, yeah Lynyrd Skynyrd and Kid Rock are very popular with lesbians. You'd be surprised.

3. LED ZEPPELIN AND PINK FLOYD

Led Zeppelin have always kinda looked like lesbians from their inception until now. It's breaking-up music, but it's also getting-back-together music. They also play long songs, you know: music to pack your U-Haul to. It's almost a tie between them and Pink Floyd with the long songs. Also, if you band a lesbian a guitar and she knows how to play it almost 100 percent of the time, she will play the opening to "Wish You Were Here."

2. STONE TEMPLE PILOTS PEARL JAM AND CREED

It's a three-way tie between these bands because we all think it's the same band. To all sorts of lesbians, all guys look alike, and by that token, all guys sound alike. I cannot tell the difference between any of these bands. They're all the same in my mind, and I love them equally but I think the voices are so similar that I think it's all the same dude.

1. TOM PETTY AND THE HEARTBREAKERS

The ultimate macho band that lesbians love—and my favorite—are Tom Petty and the Heartbreakers. It comes down to the song "Here Comes My Girl" because it's the ultimate lesbian love song. I've always found a way to dedicate this song on the radio to every girl I have been with or sung it to her. All Tom Petty songs are great, but this song is just the thing that goes through my mind when I see a woman I love. It's the song I'm going to sing and feel and then say to when it's over.

MARGARET CHO

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Call to Greatness

How local drummer Scott Devours scored a gig with the Who but had only four hours to learn *Quadrophenia*

BY ARRISSIA OWEN

Scott Devours' friends nearly dashed his dreams. Long Beach's 46-year-old drumming extraordinaire got a call Feb. 5 from the Who—yes, that Who!—to ask if he could fill in THAT night for their drummer, Ringo Starr's son Zak Starkey, who had pulled a tendon. Devours' buddies surrounding him at home advised him in no uncertain terms to politely decline.

They're not saboteurs. On the contrary. Devours' friends, fellow musicians were terrified for him and adamantly said he should refuse because the Who—obvi only one of the most famous rock bands ever—were going to hit the stage at San Diego's Valley View Casino Center in front of more than 10,000 people in merely four hours. Impossible.

Roger Daltrey-Pete Townshend nod mere were to play the full version of the band's challenging, 17-song, rock opera *Quadrophenia*. And Devours, until that day, had only played one song from *Quadrophenia* live, ever. He said yes.

"For all practical purposes, it would have been the worst moment of my career," Devours admitted days after his historic performance. "Instead, it was the greatest thrill ever."

The next morning, nearly every concern review led with the subsequent miraculous feat. In hindsight, Devours' friends did him a huge favor. "It made me fight them," he said. Instead of caving to self-doubt.

Townshend introduced Devours to the crowd fittingly, rehashing the legendary Cow Palace night in 1973 when infinitely inebriated drummer Keith Moon famously passed out on his kit. They plunked a young drummer from the audience and obscurity to save that show.

"His name was Scott," Townshend told the audience. "As in the man who came in like the fuckin' cavalry and saved us [tonight]!" The crowd went wild.

Reliving the phone call, Devours rehashed what made him agree to the show despite his friends' discouragement. "When he said it, my own internal crystal clear at that second was that they were right," said Devours, who grew up idolizing Moon's bombastic chops. He also knew he couldn't refuse. "That is the call I've wanted my whole life."

It's a drummer's evolution that started in the small Maryland town of Middletown. To hear his mother, Joyne, tell it, Devours started pounding skins early—his chest, actually—to the family stereo while in diapers. He obliterated Snoopy and Ringo Starr drum kits soon after.

> "His name was Scott," Townshend told the audience "As in the man who came in like the fuckin' cavalry and saved us [tonight]!"

In fifth grade, his school's music teacher asked if anyone played an instrument. Devours bored classmates playing an obscure, complex song. Then at the teacher's gentle urging, he played by ear a Bee Gees song he heard in his mom's car that morning.

"It was a silly disco song," Devours said, laughing. "But all the girls in the class stood up and screamed. I remember thinking, 'I know what I'm going to do with my life.'"

Fast-forward to Devours' first bulky grown-up gig, with a 9-to-5 and a mortgage, when he left his keys and deed on his kitchen table and drove to L.A. to live in squalor as a struggling musician.

Nearly 30 studio recordings later with bands such as Speaker Offender, Iron Robot, Rocco Deluca and more, in 2011 Devours got the call that paved the way to Whovalle. Devours landed the drummer gig on Roger Daltrey's solo tour, which included hammering out many original songs already included sharing the stage at benefits with the likes of Robert Plant and Dave Grohl, as well as touring with Eric Clapton.

Still, Devours didn't know *Quadrophenia*, nor did he way he *needed* to know it to play in front of dedicated Who fans. As his friend and fellow drummer Chris Caldwell sped toward San Diego, Devours rode shotgun, scribbling notes while listening to a recent recording of Starkey drumming *Quadrophenia*. The dashboard Devours wondered whether he was completely nuts or the biggest egomaniac alive.

That night, Devours' standing ovation shattered the place, making his alma proud. There was one family member Devours especially wanted to impress, but it was three weeks too late. His father, Harshil, passed away Jan. 11 from lung cancer.

"Taking that bow onstage that night compared to the depression and how low things felt earlier that morning," Devours said, fighting through tears in reflection, "and then all the drama gone, all the cramming of the material, all the self-doubt and all the nervousness—then I am at the highest point of my life. How did that total wave come in and sweep me clean?" He's still riding high.

As of press time, Devours told the Weekly that Starkey has healed and will resume his post to finish out the last date on the Who's run on Feb. 28. Even though the drummer's speedy recovery stumped Devours' ticket hunch that brief risk will likely live on as the stuff of legend in his household. "I'm still flying," he said. "I can without a doubt say that nothing even comes close to being the highlight of my life like this experience."

ExeneSays...

» EXENE CERVENKA

Lady Gaga Toothbrush Blues

Dr. Gerald Crabtree, professor of pathology and developmental biology at Stanford University (home of the infamous Stanford Prison Experiment), published a paper titled "Trends In Genetics."

I'll paraphrase here: The ancient Greeks had a greater intellectual and emotional intelligence than humans have now. In fact, humans 6,000 B.C. would outwit us. Dr. Crabtree cites genetic studies, and he's very accomplished—a genius kinda guy.

I have no doubt he is correct, just from the evidence I see all around me.

I recently discovered at my local 24-hour pharmacy a Lady Gaga singing toothbrush for only $8.99! It plays two songs: one for brushing in the morning, the other at night. Printed prominently on the back of the package is the line "Research shows a 73 percent increase in brushing time."

It's all made in China, of course, so who knows what level of toxicity and slavery karma comes with it. But hey, as long as America can continue its tide of brushing a little longer using pop songs, all is forgiven, right? All you gotta add is sodium-fluoride toothpaste, brush long enough to really work that chemical into the bloodstream, then rinse with more of it in the tap water. There are studies about the danger of toothpaste regarding IQ that would scare the crap out of you.

I agree with Dr. Crabtree that decreasing intelligence is a problem, but his and I parted company when he said this in the article: "We'll be able to deal with it a problem with a range of humane and ethical solutions."

And this: "We may be able to magically correct any mutation that has occurred in all cells at any regional or any developmental stage. Thus the brutish process of natural selection will be unnecessary.

Immediate red flags in those statements include words such as "humane," "ethical" "solutions" "magically" and of course "thus the brutish process of natural selection will be unnecessary. As far as using humane and ethical solutions, I feel that should go without saying. But the way Crabtree says "solution" in the article makes it sound as if he's talking about a uh, Final Solution. And I don't know we health-ify to "magically correct" skynet—hey that's great! I believe in magic AND science, too! And as far as nature is unconcerned, Crabtree might, it's an atom bruise!

Let's all just take solace in knowing there is a perfectly humane ethical Magic Bullet solution to our stupidity epidemic. And it makes it won't hurt a bit.

BLOG ON » MUSIC

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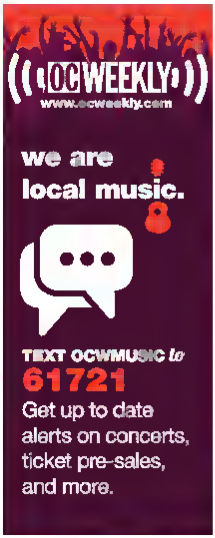
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The Secret Shows of Shadow Creek

One open mic in unincorporated OC is becoming the biggest thing in the forest

BY LP HASTINGS

Hidden somewhere in the Cleveland National Forest there is an EZ UP with a tie-dyed tapestry marking the entrance to the Shadow Creek Open Mic. Under a sky unspoiled by streetlights and concealed by old oak trees and rambling sage brush, four fire pits are placed thoughtfully around a little cabin. On a particularly windy night, visitors outside wear scarves and winter coats, and inside they sweat from dancing and close quarters—the dull roar from the crowd of more than 120 is necessary by the sound of a band playing in the tiny living room.

> There wasn't any audience except for a couple of friends. We'd make dinner and just kind of jam."

Shadow Creek began as a very informal get together in 2010 at Elroy McCoy's home. (Note: The names and the location of the open mic have been changed to protect the secrecy of this underground event.) "There wasn't any audience except for a couple of friends," McCoy explains. "We'd make dinner and just kind of jam." Yet month after month McCoy and his roommates decided to hold their DIY open mic it grew until the cozy evenings became full-blown events. "We just got a PA system that we borrowed from the community and started making flyers," McCoy says.

Originally Shadow Creek was held once a month, but due to the size, it's now quarterly. The event is quietly introduced on Facebook a week beforehand and the bands are announced, ranging from friends who play as a hobby to popular local acts. The crowd is a melting pot with ages spanning 21 to 70. And it's always a potluck with a big pot of chili and art on display. Tonight's gallery features the vibrant and psychedelic work of M. Reinhart who paints masks onto palm tree bark and hillbilly looking creatures with ever-blooming generalia onto canvas.

McCoy believes the most appealing part of this show "is the fact that there's not a bouncer or management trying to get money from every man." And when everything works right the acoustics of the tiny room are way better than you'd think."

Of course, not being a licensed venue does pose its downside. Between dealing with noise complaints, live music permit restrictions on what's plugged in and what's not, and alcohol, keeping a venue like this from getting shut down is a constant struggle. Even though most people at Shadow Creek have always been pretty respectful. But even for the avid warehouse-show fanatic or the DIY band looking for gigs, Shadow Creek's success and survival are a bit of an anomaly.

These thoughts are always on McCoy's mind as he plans an event. But being in a tight knit, backwoods neighborhood does result in a natural sense of community and crowd control. Because Shadow Creek is so deep in the National Forest there is no cell reception, so you must know how to find it ahead of time. McCoy also invites all of his neighbors making the noise complaint issue virtually non existent. Besides, the crowd rarely gets out of hand because the music tends to be mellow and of the indie variety.

"I do wish that I could go back to what it was for a while," McCoy confesses. "It seems like it changed so quickly. Sixty to 80 people used to be a lot for us." It's not that McCoy doesn't enjoy the events but the responsibility and planning grow with each show. "There will be like 15 bands and 10 solo artists who want to get on the list and then my friends who I keep a residency for will show up late," he says.

But making the open mic invite-only is the last thing that McCoy wants to do—the spontaneity is everything. "One night we had this R&B set—it was these really talented singers who just saw the sign and pulled in," he says. "It's hard to imagine changing anything about it, but if it gets bigger we'll have to find another place." Hopefully he says that won't have to happen. "I'm sure that not all DIY shows are created equal, but I think our place here is really cool."

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When an Internet fan from Jerusalem emailed him asking to the producer to create a one-hour set for a live, streaming DJ podcast, it forced the young rookie to step his game up to a more challenging, improvisational level.

The nature of the beat scene in Orange County doesn't lend itself to being seen in public very often. Her prolific local producers such as Kalva Won like art of flipping open a laptop in his bedroom and composing kaleidoscopic soundscapes injected with hip-hop DNA doesn't require a ton of live performance. And such is the case as LAs Low End Theory—where producers are often the star of the show—are basically nonexistent in OC. So if you're not satisfied with being a prolific presence on such file-sharing sites as Sound Cloud or Dat Piff where does a local avant-garde producer go to get some attention from the real world?

Kalva Won's answer to that question evolves. Currently the Huntington Beach producer is working on a three-pronged attack of dropping a new album, strengthening his residency at Avalon Bar in Costa Mesa and taking good notes on an internship for LA's Alpha Pup Records. And his nomination for the OC Music Award for Best Electronic Artist this year is proof that galvanizing local producers (including his own music collective GRN+GLD) and giving them a place to perform every second Tuesday of the month is having a positive affect on the strength of the circle, like the possibility he'll make it to a bigger stage one day.

At first, Kalva Won (a.k.a. Kaleb Alvarez), was like many producers who had no intention of performing live. An eager taste of various pop and math-rock bands, he launched in 2011 the simple joys of creating music on his own on a make-it-it studio with nothing but a computer screen, cheap sound-isolation and a blinking arsenal of synth loops. When an Internet fan from Jerusalem emailed him asking the producer to create a one-hour set for a live, streaming DJ podcast, it forced the young rookie to step his game up to a more challenging, improvisational level.

The ability to pull it off alone eventually led to his need to re-create tracks live. Sitting in his bedroom with a roiling computer chair, Kalva Won grants all which instruments are utilized for every performance and which are only suited for recording sessions. Though his work targets the relaxed, downtempo crowd, the mostly dark vibe he puts out on the *Paper Cuts* EP is expertly interrupted at times by harsh, heavy bass and industrial sounds. All's bedroom workstation, he picks up a KOAS Pad, a black, handheld square object with a built-in grid and an array of buttons. As he has progressed, this has become his favorite tool for pairing songs.

started out as an artist making neon-stained cartoon murals and graphic designs traded one set of brushes for another. Around his bedroom studio are glossy show posters and T-shirt designs he has used to market himself. Occasionally, his dual talent manifests in such inventive video projects as his short film "Kalva Won Canvas Time Lapse," in which he compresses a full day of painting into a stop-motion extravaganza that lends in time with a beat created by him and San Francisco producer Tajchashi.

When it comes to his aspirations for his live set, Kalva Won cites inspirations such as Bonobo and James Blake on the path to eventually creating a full backing band to bolster the material from his forthcoming album (out in April).

As he charts his course, Kalva One is looking at artists such as Daedelus and Nosaj Thing in LA, two who've re-defined the genre over the past year. As an intern, watching the moves of Alpha Pup founder and producer Daddy Kev on well as being surrounded by so many original, daring artists has already started to rub off on him. And these days instead of fetching coffee and taking out the trash, Kalva Won's responsibilities include contacting prospective artists and, in some cases, even making pitches for Kev as he spirit gets some of the better talent he comes across.

One day of course, Kalva Won hopes to make his own way to a record deal, but for now, the ability to be seen and heard in his own community is enough to get him excited about turning on his laptop every day and getting to work.

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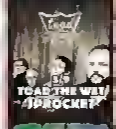
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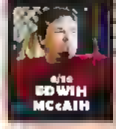
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2/28 DAN HICRS & THE HOT LICRS
3/1 DAVID LINDLEY
3/2 DADA
3/B AMBROSIA
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3/29 COCO MOHTOYA
3/30 JOHN WAITE
4/4 BIG HEAD TODD & THE MONSTERS
4/5 ROGER CLYHE & THE PEACEMAKERS
4/12 CARL PALMER'S ELP LEGACY
4/13 THE EHGLISH BEAT
4/14 REHHY CETERA'S CHICAGO EXPERIENCE
4/17 QUEEHSRYCHE w/ GEOFF TATE (PERFORMING THE 25TH ANNIVERSARY OF OPERATION: MINDCRIME)
4/18 TYROHE WELLS
4/19 ERIC BURDOH
4/20 WHICH ONE'S PINR?
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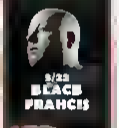
3/22 BLACR FRAHCIS

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4/5 BIG HEAD TODD & THE MONSTERS

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5/10 ERIC BURDOH

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5/18 ADLER (Original Guhe N Roses drummer)
5/1B DSB (JOURHEY TRIBUTE)
5/23 DOH CARLOS
5/31 HOHR
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8/15 ABC
6/22 THE MARSHALL TUCRER BAHD
6/2B GARY HOEY
6/2B DOHAVOH FRAHREHREITER
6/30 DOHAVOH FRAHREHREITER
T/1B THE FIXX
T/28 JOHHHY WIHTER
8/4 THE SMITHEREEHS
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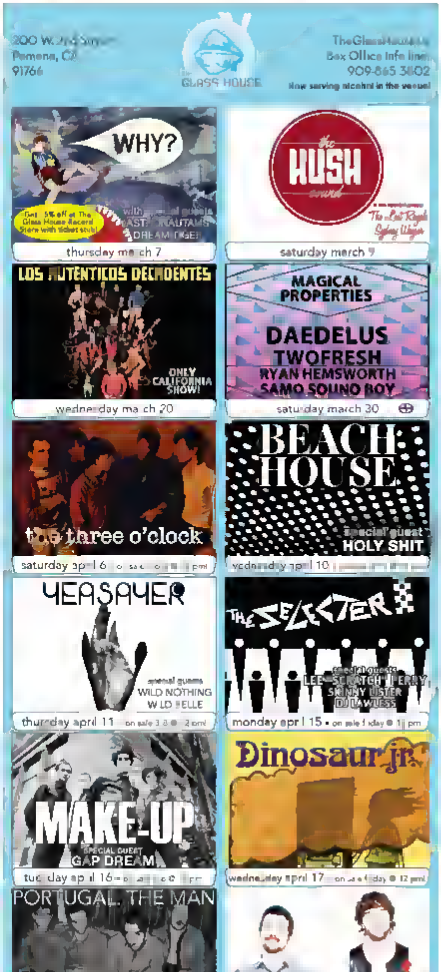
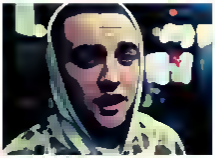


5 RAPPERS FANS LOVE, CRITICS CAN'T STAND

HIP-HOP SNOBS MIGHT NOT APPRECIATE THESE MCS, BUT HEY, WHAT DO THEY KNOW?

BY MARCUS ARMAN

Not all rappers need critical adoration to achieve commercial success. Some use negative reviews as motivation, others dismiss them as hate and a few probably don't know what constitutes a review. But it's commendable any time an artist reaches some level of success. In fact, some of the most popular artists of past and current generations have been blasted by critics. Consider this an ode to the artists who are often the butt of rap snob jokes. Here's our list of the top five critic-proof rappers.



5 MAC MILLER

Why Critics Hate Him His subject matter (how I Ate frozen pizza. Nikes on his feet, smoking loud and pretty much all forms of ragin') is youthful, if not nihilistic. And despite his stellar production, he rarely (I'e., never) composes a mainstream track.

Why Fans Love Him When you're living young, wild and free, as most Mac Miller fans are, there's no time for analysis or nuance.

4 CHIEF KEEF

Why Critics Hate Him Ignoring societal concerns over his ultra violent lyrical content, in fact remains that Chief Keef sucks at rapping. His voice registers as a low grumble, and he often plays catch up with the beat's cadence.

Why Fans Love Him They listen to Keef's sermons for the sensation, not the moral lessons. His radio and viral hits ("I Don't Like," "3Hunna" and "Love Sosa")

» CONTINUED ON PAGE 38

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Produced By:

5 Rapper Fans Love, Critics Can't Stand

»FROM PAGE 33

are undeniably catchy, and he couldn't care less about the fans or recording him or that he's become a conversation piece. He just makes his music and brys tarky drogner rlishurg Carry on. Keef

3 WALE

Why Critics Hate Him: His mixtapes made him a critical darling early on, but Wale abandoned his uniquely D.C. go-go sound for a chance to rhyme alongside Rick Ross. His reliance on sports similes and routine addressing of "haters" get stale fast.

Why Fans Love Him: He persevered through a heavily scrutinized debut flop (*Attention Deficit*) to reinvent himself both commercially and artistically. Songs such as "Lotus Flower Bomb" and "Lock Mr (No Hardos)" showcase his versatility as a hit maker

2 MACKLEMORE & RYAN LEWIS

Why Critics Hate Them: Have you heard "Thrift Shop"?

Why Fans Love Them: Have you heard "Thrift Shop"?

1 FLO RIDA

Why Critics Hate Him: His hits—seemingly catered for radio by the season—are polished to the point of being gimmicky. Realistically, he's not all that different from Kesha

Why Fans Love Him: Actually, we have no idea

THURS 2/28 — **Goldroom** (live OC Debut) Viceroy, Ghost Beach, Spenny + Ace Future

FRI 3/1 — **La Baite Funk** A fresh perspective on the dance party for the music lover

SAT 3/2 — **Fu Manchu** Presented by Detroit Bar FREE before 10pm

SUN 3/3 — **Special Shaw** Kishi Bashi, Tall Tall Trees

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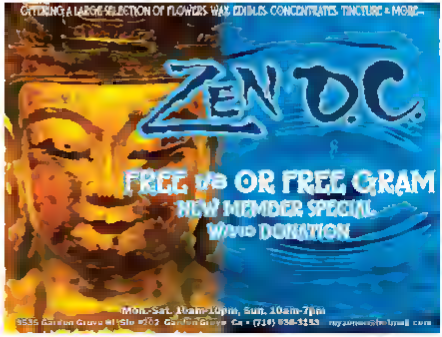
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savage love»

»DAN SAVAGE

I am writing about a friend. By all appearances, he is straight. However, on more than one occasion, he has gotten drunk and tried to hook up with a transvestite or a person who could have been one. In one instance, he went to a club and was approached by a really masculine-seeming girl who proceeded to give him head. My friend, in his drunken state, reached into her pants and felt for a pussy only after she started giving him head. On a trip to Las Vegas, in drunkenly picked up someone whom I was told looked like "Kevin Garnett in a wig" and was very obviously a man. His tried to take this person back to his hotel, but friends put a stop to it. I just received a message from a friend who is with him on a trip to Europe, he just tried the same thing with yet another manly looking transvestite type. Again, my friend was stopped before he did anything he might regret. I can understand if these cases happened with transvestites who looked like real women. It's easy to fool someone when he's drunk. However, the situations I have seen personally and have heard about all seem to indicate he is looking out transvestites. Could he be harboring some gay or bisexual tendencies? I've never seen him act this way when sober. Or could he just have the world's thickest pair of beer goggles?
Cautious Lad Observing Developments

When we speak of "beer goggles," we refer to someone too drunk to realize that he/she has accidentally picked up—or fucked the shit out of—a type that he/she would normally/soberly find unattractive. But I don't think your friend is getting drunk again and again and going after this particular type again and again by accident. Once? Yes, that could be an accident. Twice? That could be a coincidence. But three times *that you know of?* Sorry, your friend isn't going after these types because, he's drunk. He's getting drunk so he can go after these types.

Before we go on, a word about the particular term you use to describe your friend's type. *Transvestite.* That word? I don't think it means what you think it means. A transgender woman is not a transvestite, and a transvestite is not a transgender woman. A trans woman is someone who was "coercively assigned male at birth," as they say on Tumblr, but who now identifies and lives as female. A transgender woman may or may not have had sex reassignment surgery—which means, of course, that a transgender woman could have a dick, or she could have a pussy. "Transvestite" is an archaic term for "crossdresser" that no one uses anymore.

Now. I don't know what your friend is looking for in a sex partner, but considering his observed pickup history ("a really masculine seeming girl," "Kevin Garnett in a wig," "another manly looking transvestite type") it's possible he's not actually interested in either trans women or crossdressers.

I did drag for nearly a decade, and there was a certain kind of guy who lurked around drag shows. Sy all appearances, these guys were straight. Yet they weren't interested in women, they weren't interested in boys when could pass, and they weren't interested in trans women. They were interested in "girls" who were obviously men in drag. They were interested in guys like me in boat-8 in heels, big tits, 26 inch waist (thank you waist cincher!) and a latex membrane. I was pretty—I'll tweet you a few pictures to prove it—but I didn't look like a woman, or as we trace I looked like a great, big, fucken *drag queen.* (My drag name? Helvetica Bold.)

The queens I ran with called the guys who wanted to fuck us "panty chasers." It was an odd chance, seeing as none of us actually were panties. (Trans and cis women wear panties, drag queens wear dance belt/power tights.) I didn't know at the time that there was an actual $30 term for guys who were into us: gynandromorphophiles, a.k.a. "lovers of males in the shape of females." Some gynandromorphophiles are into crossdressers, some are into drag queens, and some are attracted to trans women. While some want partners who can pass, many gynandromorphophiles do not. They want the *mix* of both sexes. Giv. the kind of gynandromorphophile who chased after me and my friends in drag a choice between a "real woman"—cis or trans—and a guy who looks like "Kevin Garnett in a wig," and he'll choose Kevin Garnett every time.

So back to your panty-chasing friend CLOD. I'm pretty sure the reason you've never seen him "act this way when sober" is because booze provides him with the courage he needs before he picks up "Kevin Garnett in a wig" and the alibi he needs after. My advice: Stop cock in frock blocking your friend and let him know you accept him for who he is, and you may help him find the courage to accept himself before his liver gives out.

I'm a straight, 18-year-old female, high-school senior, and I'm still a virgin. I'm fine with this. I'm going to a university about 2,000 miles away next fall, and I am starting to wonder about going on some method of birth control. My degree is going to take six years to complete, and I suspect that within those six years, I might want to have sex with someone. Would going to the doctor and having an implant or IUD inserted be ideal? (I might want long-term method of birth control.) I trust the doctor I have here at home, the second I turned 16 he gave me tons of info on birth control and how I can get access to it. So I would be more than comfortable getting it through him. Please let me know if I'm overthinking all of this and whether or not I should even deal with birth control off my pre-college to-do list.
Thinking I Might Encounter Love Yearnings

"It is in no way harsh to consider contraception as a virgin," says Dr. Uzoma Malhotra, medical director for Options for Sexual Health in British Columbia, a.k.a. the Planned Parenthood of British Columbia. "It is actually best to get on a method prior to ever having sex to ensure she is happy on her chosen option before acutely requiring it for birth control."

Dr. Malhotra also supports acutely superior—your preference for a long term method.

"Although oral contraceptives are popular" says Dr. Malhotra "they have up to a 8 percent typical use failure rate." Pills can fail a woman who forgets to take them—which is all too common—but a woman can't forget to take her IUD or implant. Which is why progesterone-IUD, among IUDs have failure rates of 0.2 percent, copper IUDs have failure rates of 0.8 percent, and implants have failure rates of 0.05 percent. "TIMELY can choose between a nonhormonal copper IUD a progesterone-releasing IUD and a progesterone-releasing implant," says Dr. Malhotra. "Young wise, she has options of a three-year implant, five-year IUD and 10 year IUD. There are advantages to each which she can discuss with her physician. And despite myths to the contrary, there are very few risks with an IUD, and she can remove it and get pregnant at any time if she wishes."

None of those options, however, will protect you from sexually transmitted infections. TIMELY on use condoms regardless. For more info about birth control, sexual health and STIs, go to plannedparenthood.org.

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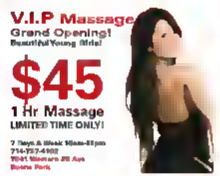

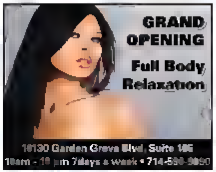

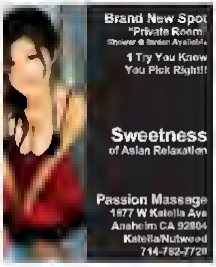

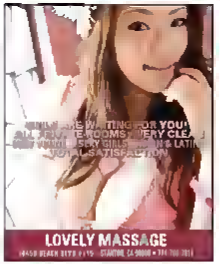

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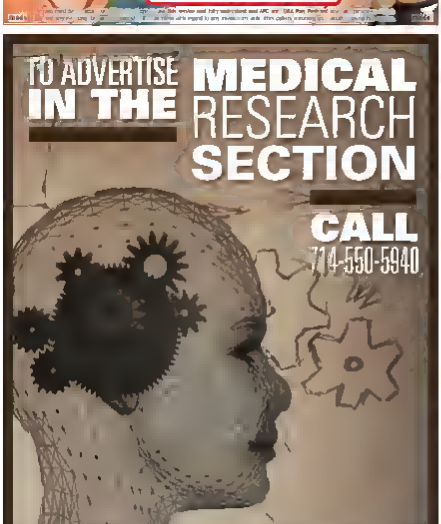

actors' alley

642 Classes

CARD COUNTING CLASSES
Beat the house at Blackjack! Learn the ins & outs of card counting from twice-a-week pros at Big Deck Casino & Hotel in Downtown Las Vegas. Only $75 per person! Call 1-800-244-2135 or visit www.BlackJackInfo.com

Standup Comedy Workshop
Taught by Tony Vitarello (626) 282-2232 www.standupcomedy.com

automotive

422 Miles, Auto

MISC. SERVICES
DISEASES & VIRUS CURES
Herpes, HIV, AIDS, Cancer, Diabetes & more all curable. Medicines are all natural, 100% effective. Read more on evidence. Proof of testing.
310-502-2100
714-750-6861

CASH 4 ANY CARS
Free 2000 Up/Any. No title no 2U.?
714-650-7868
This IS Real, FAST

DONATE YOUR CAR
Tax Deductible. Free Towing. Running or not. Any condition. Any location. Help Others!
888-260-5482

CASH FOR CARS
Any Car/Truck, Running or Not! Top Dollar Paid. We Come To You! Call Now & Make Offer. 888-420-3605 www.cars4u.com

health

ORANGE COUNTY MALE MEDICAL CLINICS
[illegible] many people [illegible] [illegible] to see their [illegible] from [illegible] men. We [illegible] of all ages [illegible] any medical [illegible] call or text [illegible] SMS of [illegible]
866-200-1245
One Visit. Be Seen Today.
Text Today
www.MaleMedMD.com

music

17th ST Recording Studio
Professional Services Including: [illegible] mix, [illegible] and more!
Vinny, Mary J Blige, Sum 41, Dirty Heads, Lany, Puerto Rican Jet Airliners, Soulfly, Joe Rome, Slightly Stoopid, Sugar Ray & more!
Fast Fee Tools used: Studio A are a talented Vocal Producer/Engineer. Studio B is a Mixing/Mastering Suite. Studio C is a Writer's Room. Studio D is a Vocal Booth. Studio E is a Mastering Suite.
A CLIENT'S ALL STYLES Whatever Your Genre, Dynamic Studio Vibe
Orange County, CA
(949) 681-0888
Professional Services

new age

WITCH DOCTOR
Contact Lost Lovers and Old Friends! Reunite with your own & choose positions! Assistance for Parties, Weds and welcome, result! Toll Free Voice or Text. LA CA 90029
Guaranteed results in 3 Days:
310-420-9048

notices

PUBLIC NOTICE
Section 1 / the initiation of the Section 106 Process: Public Participation
ATL MOBILITY [illegible] to Los [illegible] Communications North Facility is [illegible] 5161 Lakewood Blvd, Lakewood, CA 90712
The project consists of installing a new [illegible] Pace Communication with antennas on the new equipment. The communication is [illegible] Public Comment for the project should be forwarded to: [illegible] Attn: Project Coordinator Environmental Resources Atlantic 5000 [illegible] Suite 200 [illegible] Phone: [illegible] Email: [illegible]

services

BUSTED?
Criminal [illegible] cases dismissed [illegible] Expungements, sealing and clearing [illegible] DUI and drug [illegible] are my specialty! Free and confidential consultation.
949-387-7878
[illegible]

FACING EVICTION?
[illegible] Eviction Defense
[illegible]
714-285-1888
714-287-9100
www.rgallpc.com

business opportunity

$50MILLIONAIRES
[illegible] Real Estate Investing Seminars [illegible] Free Training. A unique opportunity for the right Orange County area family owned wholesale [illegible] Medical Industries. [illegible] 40 years of success in the Orange County area. Top salary paid. Tell your resume to 949-644-4040 or email [illegible]

CRIMINAL RECORD EXPUNGEMENT
[illegible] Expungements [illegible] Reduce felonies to misdemeanors [illegible] Violations [illegible] Warrants [illegible] Transportation [illegible] Call Shawn 877 777 2081

Hold Wanted? make listed internet ad. Call [illegible] popular homemaker pre-[illegible] Hold Wanted? [illegible] Immediate [illegible] Hold Wanted [illegible] [illegible] [illegible]

BEST OF
WINNER
READERS CHOICE
OC WEEKLY
2012
5 gram 1/8th's
for
First time
Patients
RITE GREENS
WELCOMING YOU EVERYDAY 8AM-12AM MIDNIGHT
1801 East Edinger Ave. #165
Santa Ana, CA 92705
714-558-7167

MARCH 2013

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
HOUSE OF BLUES **ANAHEIM** to the DOWNTOWN DISNEY® District 1530 S. Disneyland Dr. 5 hours FREE Validated Parking For Info & Tix: 714.778.BLUE or HOUSEOFBLUES.COM/ANAHEIM	TWITTER.COM/HOBANAHEIM FACEBOOK.COM/HOBANAHEIM MYSPACE.COM/HOBANAHEIM		SPECIALTY PRICED 4-PACK TICKET PACKAGES AVAILABLE! VISIT LIVENATION.COM FOR MORE INFO Coca-Cola citi VIP LIVE NATION		1 SUPER DIAMOND WAYWARD SONS	2 RYAN BINGHAM HONEYHONEY
3 GOSPEL BRUNCH EVERY SUNDAY AT 11AM	4 MUSINK BATTLE OF THE BANDS FINALS	5 XXV AP 25 ALTPRESS.COM BORN IN 1988	6 DETOUR LIVE ACROPOLIS RECORDS SHOWCASE	7 THE READY SET OUTASIGHT TOUR 2AM CLUB • COLOSSUS MASTER SHORTY KELSI LACK	8 SC PRESENTS	9 MALEVOLENCE PRESENTS... DAMAGE INC. JUST LIKE PRIEST ELECTRIC FUNERAL OUTT OF THE CELLAR
10 THE ROCKET CRAIG HAUS TRICK TOP BLOGGERS THE GALWAY HOOKER BAND HOSTS THE COLORS BLIND KILL KINGS	11 SHOW DATES AND TIMES ARE SUBJECT TO CHANGE	12 BREAKTHRU ENTERTAINMENT	13 OC ROCKS	14 STEEL PANTHER HYZBITAY HERATO	15 B3TO CU3VA5	16 VOLBEAT DAMNED JONES
17 ST PATRICK'S DAY BASH! THE ADICTS 35	18 SHOWS ARE GENERAL ADMISSION UNLESS OTHERWISE NOTED FOR SEATING CHART 714.778.2583	19 IMAGINE DRAGONS	20 VIDA TINTA ALBUM RELEASE PARTY	21 FLYLEAF	22 ANTHRAX Night of the Tire	23 HOUSE OF BLUES SPECIAL EVENTS CALL 714.820.2370
24	25 SHOWS ARE ALL AGES UNLESS OTHERWISE NOTED	26 PARISROADS House Of Blues AARON SANCHEZ HAPPY HOUR 5-7PM DAILY	27 MADWAVE ROYAL COM & DAVE L PRESENT club LUCKY	28 ROCKIN THE BLUES VIBE TUESDAY	29 HOUSE OF BLUES GIBSON AMPHITHEATRE HOLLYWOOD PALLADIUM THE WILTERN	30 The Atomic Punks
31 WORLD FAMOUS GOSPEL BRUNCH EVERY SUNDAY AT 11AM						

COMING SOON!

4/2	LINDSEY STIRLING	5/18	ANDY GRAMMER
4/4	DIES TO WATCH PRESENTS BLACKBERRY SMOKE	5/19	HEPCAT
4/6	RADFISH - A TRIBUTE TO SUBLIME	5/23	THE DAMNED, AT GRAVE
	ARISE KIDS, SOLUTION ANSES	5/24	KIDD PRESENTS: AVON WALK FOR BREAST
4/19	WILDCHILD - A TRIBUTE TO THE DOORS		CANCER FEAT. JERICO NEUMANN, JASON
4/20	SENSES FAIL, SUICHOCOLD, REAL FRIENDS,		CHARLES MILLER, AUSTIN HANKS
	MAJOR LEAGUE	5/25	KATCHAFIRE, SOJA ROSA
5/3	YASHE MAUMSTEIN	6/6	CAPITAL CITIES
		6/15	THEY MIGHT BE GIANTS
		6/21 & 22	INTOCABLE
		7/27	LIRIO 70 DE MONTECLARO

Tickets subject to all applicable facility fees and service charges. Applicable fees and charges apply to all ticket sales.

ZONE 1

ZONE 1
ZONE 2
ZONE 3
La Habra
Brea
Yorba Linda
Buena Park
Fullerton
Cerritos
Anaheim
Los Alamitos
Cypress
Garden Grove
Orange
Long Beach
Seal Beach
Westminster
Santa Ana
Tustin
Fountain Valley
Irvine
Huntington Beach
Costa Mesa
Newport Beach
Corona Del Mar
Lake Forest
Mission Viejo
Rancho Santa Margarita
Laguna Niguel
Laguna Beach
San Juan Capistrano
Dana Point
San Clemente

Icons *don't* drink or smoke the usual.

BE AN ICON

WALK-IN CIGAR HUMIDOR

+500 MICRO CRAFTED BEERS

TASTING EVENT COMING SOON
CALL FOR DETAILS

Icon Beverages & Cigars
(714) 229-8904
5721 Lincoln Ave
Cypress, 90630

HEALTH FREEDOM EXPO
MARCH 1-3
LONG BEACH, CA
Your Source for Total Natural Health
Featured Speakers
Patch Adams
George
Joan Lunden
plus 75 more speakers
There is no other natural health expo quite like the Health Freedom Expo. What sets us apart is that the information presented is not just to sell products. It's about people who are passionate about sharing information. It's about how our health freedoms are being taken away and how we can actively become involved to protect them.
Exhibit Hall
booths to learn
health product
General Admission
$20 per day
$45 all 3 days
Workshops
$20 single
$45 all 3
Includes vendor seminars, panels, movies and exhibit hall
Dr. Dean Ornish, Patch Adams and Joan Lunden will each be providing advanced workshops. General admission required.
HEALTHFREEDOMEXPO.COM
888-658-3976

LUGGATTI'S
210 5TH STREET · HUNTINGTON BEACH, CA
(714) 536 3773 · WWW.LUGGATTIS.COM
Craft Beer . Wine . Pizza . Food
LUNCH SPECIAL
Buy 1 Get 1
Sandwich, Salad or Burger
or 50% OFF Pizza
Dine-In Only. Cannot be combined with any other offers or promotions. Expires 3/31/13

#2 off any breakfast burrito till 11am
#2 off any order 3pm to 5pm monday through thursday
3 surround sound burritos for $15 on sundays
Make sure to mention OC Weekly!
Secret Spot
3601 Warner Ave Suite B Huntington Beach
(562) 592-4494

HOME OF THE 2 FOR $9 JAGER BOMBS!
Blondie's
MONDAY
$4 WIDMER HEFEWEIZEN & FEATURED SHOT (CHANGES WEEKLY)
TUESDAY
THE SKYY IS FALLING IN THE WELL
HAPPY HUMP DAY
$3 WELL WEDNESDAYS
SCHOONERS FOR THE PRICE OF PINTS
THURSDAY
$6.50 BUD LIGHT PITCHERS
FREE POOL
TGIF!!!
$3.75 WELL MARGARITA (ON ICE)
ESPOLON TEQUILA'S IN THE WELL
E-X-T-E-N-D-E-D HAPPY HOUR 3-9PM
KILL THE KEG SATURDAY
$6.50 FEATURED BEER PITCHERS NOON-?
MAR. 2: FIRESTONE PILS (PIVO HOPPY PILSNER)
*LUCKY CUSTOMER GETS AN EMPTY PITCHER & GIFT CERTIFICATES!
SUNDAY
$3 WELLS
$8 DOMESTIC PITCHER
21+
HANGOVER SUNDAY CAR SHOW
MAR 31ST
12-5PM
ALWAYS DRINK RESPONSIBLY BEFORE GETTING BEHIND THE WHEEL OF YOUR BAD ASS CAR!
BLONDIE'S IN LONG BEACH
2259 N LAKEWDDD BLVD • LDNG BEACH 9DB15
(562) 498-2661

LONG BEACH'S NEWEST ICON

Roxanne's
HISTORICAL
LONG BEACH
California Heights

HAPPY HOUR 3PM-7PM
CRAFT & CLASSIC COCKTAILS
LATIN INFUSED MENU
LATE NIGHT OPEN KITCHEN
EVENTS

(562) 426-4777
WWW.ROXANNESLOUNGE.COM
1115 EAST WARDLOW ROAD
LONG BEACH, 90807

A PINUPS CLOSET
Come visit us
for the latest retro inspired clothing accessories artwork & gifts!

WE SPECIALIZE IN PINUP ROCKABILLY & PSYCHOBILLY FASHION

Mention you saw us in OC Weekly and get 10% OFF

IT'S ALMOST SPRING TIME
and all the new collections are coming in daily. Come check out all the new Spring lines. It is going to be one Hot season

WE CARRY
Lucky 13 Heartbreaker Fashion Sourpuss Lux de Ville Rock Steady & much much more

GIFTS SHOES, PURSES, ARTWORK, & MORE

16448 Beach Blvd Westminster 92683
Located in Target/Pavilions Shopping Center
714 848 5705 www.apinupscloset.com

HARVELLE'S
DOWNTOWN LONG BEACH

FRIDAY / MARCH 1
HARLOW GOLD
A HIGH ENERGY AND UNPREDICTABLE MODERN CABARET REVUE
ADVANCE TICKETS AT HARLOWGOLDSHOW.COM

SATURDAY MARCH 2
"PASSIONATE, INTENSE, EXPLOSIVE BLUES AND R&B

CAFE R&B
BENEATH THE CONGREGATION ALE HOUSE
201 E BROADWAY / LONG BEACH 90802 / 562 239.3700
WWW.HARVELLES.COM

PERQS
NIGHTCLUB AND SPORTS BAR
HAPPY HOUR
MONDAY - FRIDAY
3PM-6PM
HAPPY HOUR ALL DAY WEDNESDAY!
$2 OFF ALL LIQUOR, $2.50 DOMESTIC DRAFTS
$3.00 IMPORT DRAFTS
ENTERTAINMENT
LIVE BAND FRIDAY & SATURDAY AT 9PM
KARAOKE NIGHT: EVERY THURSDAY AT 9PM!
147 main st. Huntington Beach @ HB PIER
714-960-3990 • perqsbar.com

ON THE ROCKS
BAR & GRILL
SUPPORT YOUR
LOCAL TEAM
LAKERS • CLIPPERS • KINGS • DUCKS
ANGELS • DODGERS
WEAR THEIR GEAR AND GET
$2 DOMESTIC DRAFTS
DURING THE GAME AND
$5 WINGS 10 PCS
27 TVS
& PATIO DINING
WITH TVS
NO COVER
SUNDAY-FRIDAY
HAPPY HOUR
EVERYDAY
7 DAYS A WEEK 3-7PM
SUN 4-7PM

VOTED BEST SPORTS BAR IN OC!
- COME SEE WHY -
BEST OF OCWEEKLY WINNER
AMAZING HAPPY HOUR
MONDAY – FRIDAY 4-7 PM
2 FOR 1
ALL DOM. DRAFTS,
WELLS & HOUSE WINE
$5
APPETIZER MENU
INCLUDING
MICHAEL'S
FAMOUS WINGS
MICHAEL'S
714.373.5665
15102 @OLDENWEST ST
WESTMINSTER/HUNTINGTON BEACH
MichaelsSportsPubandGrill.COM

NEW WEEKLY SPECIALS
MONDAY
$5 BURGER IS BACK! HAPPY HOUR 'TIL END OF GAME
TUESDAY
FIESTA NITE $10- INCLUDES DRINK
WEDNESDAY
PASTA NITE $10-INCLUDES DRINK
FRIDAY-SATURDAY
LIVE ENTERTAINMENT EVERY SATURDAY!
PRIME RIB DINNER $11.95 6-8PM OR 'TIL IT SELLS OUT
SUNDAY
BRUNCH 'TIL 1PM BLOODY MARY BAR 32OZ $7.95
BOTTLE CHAMPAGNE $12.95
BOOK YOUR PRIVATE EVENT UP TO 320 GUESTS!
CHECK US OUT ON FACEBOOK AND SEE VIDEOS OF EVENTS!
714.896.9000 | ONTHEROCKSOC.COM
12752 VALLEY VIEW STREET, GARDEN GROVE, CA 92845

OCWEEKLY
ZONE PAGES

ZONE 2

Icons *don't* drink or smoke the usual.

BE AN ICON

WALK-IN CIGAR HUMIDOR

+500 MICRO CRAFTED BEERS

TASTING EVENT COMING SOON
CALL FOR DETAILS

Icon Beverages & Cigars
(714) 229-8904
5721 Lincoln Ave
Cypress, 90630

GENTLEMEN Only

World Famous Hawleywoods BARBER SHOP

BARBER SHOP & SHAVING PARLOR

Donnie Hawley & Hawleywoods Barber Shop & Shave Parlor presents
14 years in So Cal!

Costa Mesa | Huntington Beach | Long Beach | Sydney, Australia

www.hewleywoods.com

BE CAPTIVATING.
Live it in Color.

No contracts. No commitments. Open extended hours 7 days a week.

$10 Test Drive

Every Bed* All Week $10
OR
Any Regular Spray Tan $10

PALM BEACH TAN
WWW.PALMBEACHTAN.COM 1.888.PALMTAN

ARE YOU IN NEWPORT?

Come see why Laventina's Big Cheese Pizza continues to out sell their competition daily!

Laventina's Big Cheese Pizza

1 LG Cheese Pizza $7.41 pick up only

2 Med Pizzas with 3 toppings each $18.52 Delivered

2 LG pizzas with 2 toppings each $21.30 Delivered

GLUTEN FREE, NON DAIRY VEGAN PIZZA NOW AVAILABLE

Open until 2AM Friday & Saturday

$2 off any breakfast burrito till 11am

$2 off any order 3pm to 5pm monday through thursday

3 surround sound burritos for $15 on sundays

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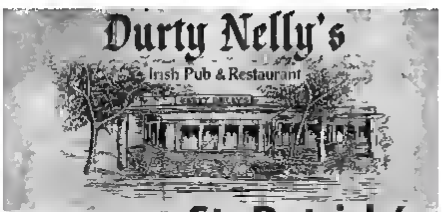
Secret Spot

5501 Warner Ave Suite E Huntington Beach

(562) 592-4404

Durty Nelly's

Irish Pub & Restaurant



St. Patrick's Day

Sunday, March 17th

OPEN at 11am

Live Music at 4pm

Karaoke at 8pm

DJ at 7:30

$10 cover starts at 4pm

Happy Hour

Mon-Thur 4-7pm

Beer (20 oz) &

House Wine $4.50

Appetizer Specials

4-9pm

Trivia Wednesday

Karaoke

Friday + Saturday

Host Kevin Cable

2915 Red Hill Ave. Costa Mesa

92626 • 714.957.1951

HAPPY HOUR

Mon-Fri 5-7pm

50% OFF Selected Yakitori

$2.50 Selected Beers

Ennar

calasian grill

Japanese & Vietnamese Cuisine

Hours: Mon-Sun 5-11pm

Closed Tuesdays

16161 Brookhurst Street Fountoin Volley 92708

714-775-5700 www.ennorcg.com

THE IMPROVISED SHAKESPEARE COMPANY

MAR 9, 8PM

Get thee to the theatre for a night of off the-cuff comedy inspired by the language and themes of William Shakespeare. One thing is certain—though this be madness, there be laughter in't!

St. Patrick's Day Weekend Fun!

THE MAKEM & SPAIN BROTHERS

"...the definitive irish folk singers of their generation!" – New York Chronicle

MAR 16, 8PM

The three sons of 'The Godfather of Irish Music' Tommy Makem – Shane, Conor, and Rory Makem—combine forces with brothers Liam and Mickey Spain to deliver traditional folk songs, a mix of boisterous sing-alongs, and touching ballads

Rennie HARRIS RHAW

MAR 30, 8PM

With music as diverse as its dance styles, RHAW features a fresh company of sensational dancers who pop and lock, b-boy and boogaloo to create funky upbeat depictions of city life: young love and growing up.

Richard & Karen Carpenter performing arts center

CSULB

(562) 985-7000
CarpenterArts.org
6200 Atherton Street, Long Beach
CSULB campus
(off the 405 fwy at Palo Verde)

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Come visit us

for the latest retro inspired clothing, accessories, artwork & more!

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Lucky 13, Heartbreaker Fashion, Sourpuss, Lux de Ville, Rock Steady & much much more

GIFTS, SHOES, PURSES, ARTWORK, & MORE

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Located in Target/Pavilions Shopping Center
714 848 5705 www.pinupscloset.com

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15102 @OLDENWEST ST
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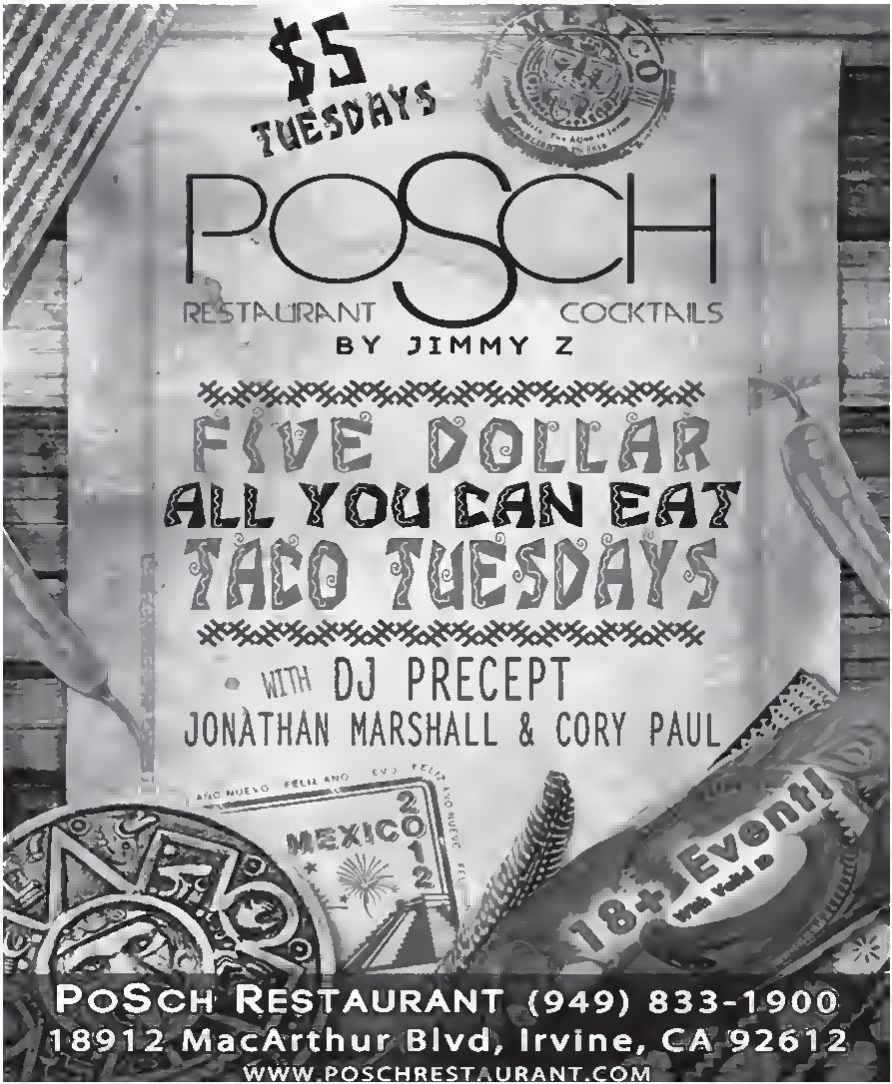
MichaelsSportsPubandGrill.COM

ZONE 3

ZONE 1
ZONE 2
ZONE 3
La Habra
Brea
Yorba Linda
Buena Park
Fullerton
Cerritos
Anaheim
Los Alamitos
Cypress
Garden Grove
Orange
Long Beach
Seal Beach
Westminster
Santa Ana
Tustin
Fountain Valley
Irvine
Huntington Beach
Costa Mesa
Newport Beach
Corona Del Mar
Lake Forest
Mission Viejo
Rancho Santa Margarita
Laguna Niguel
Laguna Beach
San Juan Capistrano
Dana Point
San Clemente
5
57
55
91
105
110


$5
TUESDAYS
POSCH
RESTAURANT COCKTAILS
BY JIMMY Z
FIVE DOLLAR
ALL YOU CAN EAT
TACO TUESDAYS
WITH DJ PRECEPT
JONATHAN MARSHALL & CORY PAUL
MEXICO 2012
18+ Event!
POSCH RESTAURANT (949) 833-1900
18912 MacArthur Blvd, Irvine, CA 92612
WWW.POSCHRESTAURANT.COM

ARE YOU IN NEWPORT?

Come see why Laventina's Big Cheese Pizza continues to out sell their competition daily!

Laventina's Big Cheese Pizza

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2 LG pizzas with 3 toppings each $21.30 Delivered

GLUTEN FREE, NON DAIRY VEGAN PIZZA NOW AVAILABLE

Open until 2am Friday & Saturday

The Smokin' Cowboy

SPORTS BAR & GRILL

NOW OPEN

DAILY SPECIALS

MONDAY
BURGERS & BUCKETS
½ OFF BURGERS
$12 BUCKETS
BUD LIGHT | COORS LIGHT

TUESDAY
TACO TUESDAY
$6 ATIDN SILVER SHOTS | $6 CACTOS COOLER SOOTS
$3 CORONA | DOS XX | MOOELO ESPECIAL
$1 50 STREET TACOS | $2 FISH TACOS

WEDNESDAY
WINE WEDNESDAY'S
50% OFF GLASSES OF WINE
CHEFS SPECIALITY PASTAS

THURSDAY
WHISKEY GIRL THURSDAY'S
WING SPECIALS
$5 OULLEIT MOURBON OR RYE
$5 ABSOLUT O-CALL IT'S | $5 FIMEHALL SHOTS

SATURDAY
BRUNCH 9AM-2PM
$5 MIMOSA'S | $5 BLOODY MAMY S

SUNDAY
BRUNCH 9AM-2PM
$5 MIMOSA'S | $5 MLOODY MART S

HAPPY HOUR
MONDAY - FRIDAT 3PM-6PM
$3 DOMESTIC MEERS | $4 PREMIUM MEERS
$4 WELLS | $5 ABSOLUT VODKAS | $5 AVION SILVER SHOTS
½ OFF APPETIZERS

34235 Doheny Park Rd, Capistrano Beach, CA 92624 | 949 272 5957

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MAR 9, 8PM

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THE MAKEM & SPAIN BROTHERS

"...the definitive Irish folk singers of their generation!" – New York Chronicle

MAR 16 8PM

The three sons of 'The Godfather of Insh Music' Tommy Makem Shane Conor, and Rory Makem—combine forces with brothers Liam and Mickey Spain to deliver traditional folk songs a mix of boisterous sing-alongs, and touching ballads

Rennie HARRIS RHAW

MAR 30, 8PM

With music as diverse as its dance styles, RHAW features a fresh company of sensational dancers who pop and lock, b-boy and bongaloo to create funky, upbeat depictions of c ty life young love and growing up.

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